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# music ministry

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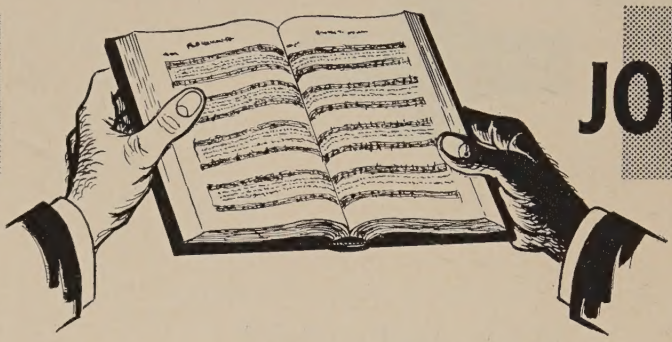
EDITORIAL

## *do you need a choir?*

"We have so few singers in our church, it is a struggle to maintain a choir." This oft-heard lament raises a serious question. Should the very small church with severely limited musical resources attempt to have a choir? Perhaps most ministers and congregations feel that a church must have a choir in order to be recognized as a church. But if the few capable singers available are set apart in a choir, the congregation is robbed of its best leadership for hymn singing. Anthems and other special choral music are not essential to corporate Protestant worship. Congregational hymn singing is essential, at least in the Methodist tradition. We dare suggest that strong voices when scattered throughout a congregation offer greater encouragement to congregational singing than these same voices when concentrated in chancel or choir loft—certainly if such concentration leaves only shy, feeble-voiced worshipers in the nave. Some small congregations have dispensed with choirs as such and held occasional congregational rehearsals to learn new hymns and responses, with remarkably gratifying results. Worshipers no longer expect "entertainment" from the choir but feel themselves more responsible for the musical portions of the service. Does your church need a choir? Perhaps not! Perhaps your entire congregation should become the "choir"!

V Earle Copes

# A JOURNEY TO BROTHERHOOD

BY NANCY WHITE THOMAS

The peoples of the earth are on a long journey, the journey to living like brothers. From every land and clime come signs that we know with our minds that all men are brothers, but how many of us feel in our hearts the oneness of mankind? To some hearts this awareness comes in a flash; to others the realization dawns gradually. We all need guidance if we are to reach the journey's end.

Journeys are usually traveled in imagination before they become actualities. I have found that taking the journey to brotherhood through song gives a lift along the way. Will you open *The Methodist Hymnal* now and travel with me?

Naturally we turn first to the Brotherhood section. Immediately we notice that this is a part of a division called "The Kingdom of God," including Service, Missions, National and International Life. The reading of these hymns points us to other sections, particularly those on God's majesty and power as Creator, Father, Lord. No single hymn carries us all the way; we are led from hymn to hymn, gaining new insights into the meaning of brotherhood.

Here I might retire from the scene and leave you to find the way with your hymnbook as compass. But for those who are unaccustomed to this kind of travel, it might be helpful to point out the landmarks I have discovered. My reading and meditation mapped three outstanding features in the topography of the road: The Basis of Brotherhood, The Barriers to Brotherhood, The Beauties of Brotherhood.

Basis. From the outset it is plain that for Christians there are two kinds of brotherhood, one based on our being children of one Father who created all, another based on a special relationship made possible by Christ. Hymns pick up the teaching of the Bible: there is "one God and Father of us all . . ." (Eph. 4:6) and "God sent forth his Son . . . so that we might receive adoption as sons . . ." (Gal. 4:4, 5).

Our national celebration of Brotherhood Week rightly emphasizes the first basis, because many people do not accept brotherhood in Christ. A number of hymns in "The Kingdom

God" division could be used by non-Christians (454, 456, 459, 462, 463, 467, 483, 489, 490, 491, 496, 497, 499, 505, 506, 508, 509, 512). Christians, however, read more meaning into them. For instance, any realistic person can sing,

*Nation with nation, land with land,*
*Inarmed shall live as comrades free;*
*In every heart and brain shall throb*
*The pulse of one fraternity.* (512)

but Christians believe that only

*to Him* (Christ) *shall true hearts every-where*
*Their high communion find, . . .* (507) [1]

The effort to find hymns suitable for non-Christians reveals the extent to which our singing is centered in Christ. Even when Jesus is not mentioned, our address to God as "Father of mankind" or "Almighty Father" is usually within the Christian context: "Thou our Father, Christ our Brother" (12). Whatever the nomenclature we sense that

*Our brotherhood still rests in Him,*
*The Brother of us all, . . .* (471).

BARRIERS. The journey to brotherhood may be likened to an obstacle race. Our hymns realistically record the barriers we must overcome.

*1) Geographical.* People are widely separated by physical distance and the differences consequent upon this. The only way to get the "feel" of this spatial barrier is by reading the hymns through, but these phrases suggest it: ". . . the wide earth . . ." (466); "Of every clime and shore: . . ." (476); "Through the world far and wide, . . ." (477); ". . . where'er the sun Does his successive journeys run; . . ." (479); ". . . to earth's remotest part; . . ." (480).

*2) Race—Tongue—Nation* keep men apart. Hear our songs: ". . . the cries of race and clan, . . ." (465); ". . . sundering strains of blood, . . ." (469); ". . . every people, tongue, and nation . . ." (475); "No alien race, . . ." (476); ". . . restless tribes and races . . ." (480).

*3) Creed* divides us. ". . . the futile cries Of superstition's cruel creed; . . ." (480); "From the clash of . . . creed, . . ." (543).

*4) Class* as a barrier to brotherhood is implicit in many hymns; it is explicitly stated in "From pride of place . . ." (454); ". . . or ancient caste . . ." (469); "From the strife of class and faction: . . ." (543).

*5) Ignorance and Fear.* "Dispel the gloom of error's night, Of ignorance and fear, . . ." (476); ". . . the lands that in darkness have lain!" (488).

*6) Sin.* Wherever sin is mentioned in the entire hymnbook, it could be classified under hindrances to brotherly love, because all wrongdoings separate man from man. The sections under consideration name these divisive sins:

*Hatred:* "And human hatreds . . ." (469); "Till . . . hate shall cease, . . ." (476).

*War:* "And shatter the spear and sword." (501); "And bid the shout of warriors cease." (504); "Where fields of strife lie desolate and bare . . ." (510); "Make wars thro'-out the world to cease; . . ." (511).

*Oppression—Greed—Strife:* "The bonds of shame and greed . . ." (454); "Above the noise of selfish strife . . . paths where hide the lures of greed, . . ." (465); "Wherever man oppresses man . . ." (467); ". . . men whose lives are held More cheap than merchandise, . . ." (474).

BEAUTIES and blessings abound where men live in friendship. Glimpses of this happy state appear on nearly every page of the hymnal. As we look at some of the beauties of brotherhood, we should remember that they are likewise promoters of brotherhood.

*1) Progress* (in arts, sciences, general knowledge and welfare) accompanies the increase of understanding between men. Hymns proclaim: ". . . the sad, the poor, despairing, Are uplifted, cheered, and blest,

*(Continued on page 14)*

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[1] Used by permission of the American Tract Society, New York City.

Mrs. Thomas teaches in the Music Department of the Presbyterian School of Christian Education, Richmond, Virginia.

# EXAMINING THE MEDIUM

by Charles M. Fisher

Dr. Fisher is professor of Sacred Music, University of Puget Sound, Tacoma, Washington.

The essential tool for church choir directors and organists is music, but do we too often take this medium for granted? What is music and particularly what is it in relation to the church? A definite concept is of basic importance, for actually, the thing that will determine what we do in our music program in the church is what we think about it—what we think it is, and why we believe as we do. This is worth taking time to examine.

Before we consider the role of music in the church, perhaps we should decide what music itself is. I don't mean what music is technically nor what its ingredients are but what it is functionally. What does it do? We will not all agree, but here are some pertinent viewpoints from which to choose.

*1*) "Music is an outstanding gift of God and next to theology."—Martin Luther.

*2*) "Music, the greatest good that mortals know, And all of Heaven we have below."—Addison.

*3*) "Music is a kind of inarticulate unfathomable speech, which leads us to the edge of the infinite, and lets us for moments gaze into that."—Carlyle.

*4*) The concept that music is a universal language is widely accepted but we do find exception. Howard Hanson says in this regard: "How often has music been called a universal language—a language everyone understands. This is nonsense. Music is a language that practically no one understands. It is the most difficult language in the world, but at the same time, it is the most permeating, most powerful and the most incandescent means of communication that the mind and soul of man has yet created. With all my heart," he continues, "I believe that music is the greatest antidote for the stresses of this super-scientific age." [1]

*5*) J. S. Daltry says: "Music for some is the pathway to Heaven. Its power can draw one away from the material toward the spiritual." [2]

[1] Hanson, Howard—*Speaking of Music*—pamphlet from University of Rochester (1959).
[2] Daltry, J. S.—*Religious Perspectives of College Teaching*. Hazen Foundation, p. 31.

Here we have some strong testimony as what music is—or can be—functionally. Much of this confirms the idea that imperfect and finite man can, through great music, catch a glimpse of true perfection, eternity and absolute understanding; that music is able to give insight (unobtainable through science and philosophy) into the depths of life and its meaning; and that this insight, this assurance of understanding that transcends intellectualism and is beyond the scope of logic, is actually an indication of God's grace.

The musicologist Bukofzer says, "Only in music does the abstract opposition of Divine Law and Divine Grace become a concrete reality." Perhaps this is going too far for some of us—to contend that the ambiguity of the Divine Law, "Thou shalt not sin," and the Divine Promise, "Thy sins are forgiven," can be resolved through music. Some ministers might say that the Law is an impossible command, and the Promise is an incomprehensible gift; therefore it can be apprehended only through Faith. Nevertheless, we cannot deny that great music has the power to uplift the spirit and exalt the mind. As Daltry puts it: "The real religious significance of music derives from the fact that it has the power to cleanse and elevate. Great music can produce a mood of combined humility and exaltation in which it seems impossible to do anything mean, dirty, deceitful or cruel."

If taken literally can you contemplate the implications of this fact, not only in church but in, for instance, international relations? The telecast of the Leonard Bernstein concert in Moscow revealed a practical application of this power of music. Surely each of us has had the experience of participating in or hearing a great concert and leaving with the feeling of having been cleansed and ennobled.

What is music's function in the church? There are certain dangers in determining this function. Some persons feel that in music they see God. Others feel that in music they see not God himself but the basic revelation of God—a God whom they might describe as The Great Musician. The Christian community has always been appreciative of music as it has the wonders of nature, but the profound revelation of God is in the realm of history—in the living experiences of individuals and civilizations.

Therefore, in the church, music has its deepest significance and functional power as it facilitates the revelation of God through the relating and retelling of man's religious experience and understanding. In its ability to enhance a literary text lies music's tremendous functional power for the church and her purposes.

Now this in no way discounts the validity of instrumental music in church. I am much in agreement with the note at the top of the Sunday bulletin, accredited to various sources, which reads: "The organ prelude is a veil dropped between everyday life and the sanctuary. In crossing the threshold the music should separate the world within from the world without."

There is no doubt that instrumental music is an aid to the worshiper in making the oftentimes difficult transition from worldly to spiritual thought and mood. It can serve tremendously by knitting the Sunday ritual into a unified whole, regardless of the varied aspects of the worship service, and it can affirm in mood and tone each element of the service, from guiding meditation during the offering to adding an exclamation point to the sermon with an exultant postlude.

The utility of instrumental music in the church gives it a status of unquestioned importance. However, in every experience of singing the most important function of music is as a vehicle for conveying text.

The Constitution of the Moravian Brethren of 1733 states: "Our little children we instruct chiefly by hymns, whereby we find the most important truths successfully insinuated into their minds."

Martin Luther wrote, concerning the

(*Continued on page 44*)

## LIFT UP YOUR HEARTS

by Herbert E. Stotts

Richard of Chichester used a simple poem in his personal devotions to begin each day:

*Day by day,*
*Dear Lord, of Thee three things I pray;*
*To see Thee more clearly,*
*Love Thee more dearly,*
*Follow Thee more nearly,*
*Day by day.*

Such a division of one's life and work into a Christ-centered life is a challenge that each of us who takes unto himself a stewardship of the Kingdom should accept. To see Jesus clearly and to interpret him correctly is a challenging and inspiring task. Then how much harder it is to see Jesus the Christ as Lord and Friend. To do this we need the motivation of prayer to encourage us. No great painting comes from annual trips to the easel, but daily practice brings the artist's eye and the skilled brush. Seeing Jesus is the privilege of those who make an effort each day.

To love Him more than our selfish pleasures is hard too. It requires daily thought and a sensitivity to correct values. Love in the home is like that. To love our loved ones more dearly and to let them know of this love is the task of each father, mother and child.

"To . . . follow Thee more nearly" is a privilege that has been denied to some. Even in countries where the privilege of discipleship is denied and illiteracy has prevented the reading of His Word, there are those who have overcome barriers, survived prejudice and imprisonment in order to "follow."

You leaders know the importance of following, for without it your leadership is nothing. Isn't it clear that Jesus becomes more real to others if we follow as He leads us? His example is tender, forgiving and patient. Is our leadership so? His love for us is constant and unquestionable. Is our love for our followers the same?

To see and love and follow Him becomes our task anew each day. We cannot see nor love nor follow enough in any one day of the week to save up for the other days. Each sightless, loveless day that we fail to follow, we deny Him more than we intend. But with Him as the center of our life, each day springs forth anew with the promise of the joyous unexpected. Can we do less than accept the challenge of this prayer?

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Dr. Stotts is professor of Church and Community, Boston University.

# MUSIC

BY ASA Z. HALL

Did your grandfather ever tell you how, when he was a little boy, his parents used to insist upon giving him a "spring tonic" consisting of a tablespoonful of sulphur and molasses, how he used to hate the sight of the vile stuff but was always assured that "it was good for what ailed him"? In future years when you take your own grandchildren on your lap, you can tell them what you took as a spring energizer. You can assure them that your "spring tonic" was without tears or tantrums. You can grin as you describe for them the inspiring music that accompanied your calisthenics at school or greeted you at the supermarket and elsewhere.

To be sure, not all so-called music is inspiring. Discordant and raucous noises are sometimes misnamed music—noises that would raise the hair on a dog's back or extract your eye teeth without benefit of the dentist. How to deal with such perversion is outside the province of this article, except that we may label it "bad medicine" and mark it with skull and crossbones.

While the number of places presenting inspiring music has multiplied greatly during recent years, we should remind ourselves that

om the earliest times music has been em-oyed to excite and inspire. Perhaps you uld call it a psychological tonic. In by-ne years when warriors prepared for bat-e, the blast of the trumpet and the roll of e drum were used to foster courage and blster morale. Under the spell of martial usic armies forgot their weariness, re-ouped their courage and plunged boldly to the thick of the fight.

Probably you have read the story of the aris street-urchin who became a drummer-oy in Napoleon's army. In one battle the rench were giving ground. Their retreat hreatened to become a disastrous rout. apoleon ordered his drummer-boy to beat retreat. "Oh, Sire," said the boy, "I don't now how to beat a retreat, but I can beat charge. Oh, I can beat a charge that would ake the dead fall in line." The order was iven, and as the familiar throb of the rum rolled out over the battlefield, sea-oned warriors, who had followed those otes to many a hard-fought victory, fell in ehind the drummer and swept forward in riumph.

To a great extent the space-age has abol-shed the need for drummer-boys and mili-ary bands, but music is also a great peace-showering him with gifts and embraces and honors. A few more Van Cliburns and we might be able to recall our foreign-based troops and scrap our hydrogen bombs. Perhaps in the years ahead music can be used in even larger measure for the healing of the nations.

Furthermore, at times music is a more potent medicine than the spoken word. In darkened room where tears are falling and final good-byes are being said, music speaks a language all its own. It soothes and heals as nothing else can.

The church should have a definite share in the larger ministry of music. Will she use her rich heritage of psalms and hymns and spiritual songs and melody in the heart? She has the potential to bring assurance to the wavering, comfort to the sorrowing, hope to the hopeless and healing to the brokenhearted. Will she use this potential to meet the world's needs?

Music has some therapeutic uses that are less spectacular than those we have mentioned. We are accustomed to having water and gas and electricity piped into our houses and places of employment. Now we can have music piped in. We get it in the supermarket to sweeten our bread and

# s medicine

time medicine. It can be useful in allaying prejudice and hatred and distrust. For proof you have only to page Van Cliburn. This talented boy from Louisiana became a messenger of goodwill to all the iron-curtain countries. How they thronged him, butter and beans. We have it piped into the doctor's office to allay our fears for whatever his examination may disclose, or into the dental office as we wait in a cold sweat for the tooth-forceps to clamp down on our offending molar. Muzak or some

other commercial organization pipes it into the industrial plant where we spend most of our waking hours, and we find that it soothes our ruffled feelings when the boss is a little too exacting. The salesman who sold the music installation to the boss convinced him that it would mean much more than the relief of boredom, fatigue and nervous tension. It would make all the workers happier and there would be a finer spirit of co-operation, leading to a definite increase in production. He quoted Professor Harold Burris-Meyer, who has conducted research for Muzak, stating that music has well-defined psychological effects. He found that the right sounds can create muscular energy, increase or decrease pulse rates, increase the threshold of sensory perception and delay fatigue.[1]

All this is of interest when you are well and able to work; but does music roll out the red carpet for you in your hours of suffering? Since 1914 modern hospitals and nursing homes have found increasing uses for music. By actual experience it has been shown that music relaxes some patients and makes them more co-operative. Thus it serves as a tranquilizing medicine without the dangers attending drug administration.

Music has been used as therapy for over sixty years at the mental hospital in Kalamazoo, Michigan. Many mental hospitals now employ professional musicians to direct choruses or orchestras made up of mental patients. The hospital staff is anxious to secure the participation of a large number of patients in their musical programs.

Music also has therapeutic value in homes for the aged. It can cause the octogenarian or even the nonagenarian to prick up his ears and pick up his feet while he comes prancing down the home stretch like the mettlesome two-year-old that he isn't. Music can be for him like Shakespeare says of sleep: it "knits up the ravell'd sleave of care." Let the oldster take his vitamins and minerals and a liberal allowance of proteins; but let him also spend a little time every day at the golf links or in his flower bed, but not in his rocking chair. He can do it with music and gladness; but if he has lost an organ or two via the surgeon's knife, let him spare his friends a daily "organ" recital.

In the new St. Barnabas Hospital at Livingston, New Jersey, which has been called a "hospital of tomorrow," plans are being made to "keep well people well." The hospital will take a full-scale health program into the surrounding twenty-five communities to institute a trend in preventive medicine. It will marshal all the community forces including films and music to act as preventive measures to insure a healthier nation for tomorrow.[2]

In the field of rehabilitation, also, music has a legitimate place. Much research will be necessary, however, to arrive at a definite evaluation of all that music has to offer. It may be possible in the near future to measure the effect of music on the different structures of the body. Just as X ray and ultraviolet and infrared have been definitely measured for their impact upon different body structures, so can sound waves be measured and scientifically applied. In future research investigators may be able to measure the effect of certain sounds on the thyroid, pancreas, suprarenals, brain or other nerve centers.

You may live to see the day when physicians, physicists, psychologists, physical therapists and musicians will plan a course of training that will eventually graduate a group of accredited music therapists in whose hands many illnesses may receive amelioration or cure. At present we recognize music as a fine art. Who knows but that in the future it will qualify as an honored member of the growing group of sciences?

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Dr. Hall, former missionary near the Tibetan border in West China, is a medical doctor in Reseda, California.

[1] From an article in *Etude*, Vol. 64:5 p. 246.

[2] Journal A.M.A., Vol. 167, No. 17, p. 2082.

# A letter from TO ALL

## Preachers, Poets and Composers of Church Music

One of our most important responsibilities is to vitalize our worship through dignified music and poetic truth that will inspire following and serve as a genuine medium for our honest, personal communion with God.

The Roman Catholic Church has a stately and stabilized type of music that is vital as an outlet for religious worship and is a potent factor in strengthening the organization of that church. The Jewish bodies also have a very dignified and inspiring ritual of music, well validated with the crystallization of Jewish thought and the deepening of religious life within that creed. Both have been stabilized by the inherent dignity and historical record of continuity in their respective realms of influence. The leaders in the non-doctrinal and distinctly liberal types of religious thought and power from vastly varied sources have made fundamental contributions to the development of beautiful religious poetry and beautiful religious musical forms. Great progress has been made in recent years in the improvement of Protestant church hymnals, anthems, and solo music; but in Protestant church music in general we find our greatest weakness, preventing a unified and vitalized religion. This weakness lies in the emphasis upon outmoded creeds and doctrines which limit the approval and usefulness of this form of worship for the constantly growing body of religious thinkers.

This emphasis applies not only to the ordinary hymns but often to the selection of solos, anthems and oratorios. There is a place for the development of Protestant denominational solidarity by emphasis upon dogma for the strengthening of that particular group; but in keeping with the progress of science, art and society in general the emphasis upon the hundreds of types of Protestant creeds is rapidly losing its force. There is a gratifying movement in the direction of religious unity through increased emphasis upon those aspects of religious life which are central to all religions and hinge upon the progressive development of truth, goodness and beauty in the life of the individual. There is no shortage of themes; there is no difference of opinion as to emphasis upon truth, goodness and beauty—individual and social—which are the three great spiritual powers in human life.

In many Protestant churches we are called upon to give utterance in our musical worship to a great many falsehoods and dead doctrinal assertions to which we would not give utterance in our modern way of thinking and in our common sense statements of what we believe. A great many Protestant churches are deserted by some of their best constituencies because of the offense they take at the idea of their outmoded music as well as their obsolete doctrinal sermons. We must bring these people back into congenial fellowship.

Largely through the influence of radio and television, professional writing of secular music has proved a paying enterprise and is taking great strides. But we have nothing corresponding to that in religious music. There are many elements to explain this: religious music generally demands a much higher order of poetic power and musical dignity than does other music; it does not pay as well financially to write songs or compose religious music; religious leaders fail to recognize the strategic nature and importance of the problem. I fully realize that religious music must take the form of worship, meditation and prayer, that the words must have the merit of beautiful poetry, that good poetry makes generous use of poetic license, that a certain amount of hyperbole is permitted, and that figures of speech may be bold and concrete. None of these features should be sacrificed in the progress we seek.

In view of this situation, I appeal to preachers, poets and composers to rise to a realization of the tremendous latent possibilities in their art in the light of which the sacrifice involved is insignificant. Many a great preacher whose pulpit power is completely forgotten lives vibrantly in words he taught us to sing, even if it is necessary to bring such words up to date. Many of our great poets have won their highest distinction and immortality through their religious poetry. Many of the composers have found their noblest form of expression in religious music. Let the Protestant churches of today rise to the vigorous encouragement of such men. Let us see to it that advances in church music are commensurate with progress in science and the advancement of knowledge.

CARL E. SEASHORE

Editor's note: The above letter was written by the late Carl E. Seashore in 1941. It is published through the courtesy of Earl E. Harper.

AT RIGHT is a sample from the package of sixteen new church music posters by artist Mary Elizabeth Montgomery, a frequent contributor to MUSIC MINISTRY. The package of posters, dealing with almost every facet of the church music program, is available from your Cokesbury store.

16 posters 10″ x 14″ $1.75 per set.

# STEWARDSHIP for SINGERS

Hymn-Sings

Helping in Church School

on Committees

I am PRESTO,
Quick to seek
How I can serve best
Through the week!

Choir Retreat

Church Pledge

stmas Caroling

Leading Recreation

Visiting for the Church

Growth as a Christian

Growth as a Musician

Future Adult Choir Members,
Directors, Organists, Pianists

Choir Mothers

Singing with Other Choirs

## I WILL SUPPORT THE CHURCH WITH MY PRESENCE, MY PRAYERS, MY SERVICE, AND MY GIFTS

CHOIR POSTERS No. 101 by Mary Elizabeth Montgomery

m.e.m
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# VOCATIONAL AND INTERPERSONAL RELATIONS

## a statement from NaFOMM

To express an ideal of ethical standards, we, The National Fellowship of Methodist Musicians, do affirm the need for grace and guidance from the Holy Spirit and the Gospel of Jesus Christ in learning to meet the needs of people, and do subscribe to the suggestions outlined in Paragraphs 95 to 98 in the *Discipline of The Methodist Church.*

It is felt that if each person belonging to the fellowship truly and sincerely subscribes to the Christian doctrine as given us by Jesus Christ, in whom we as professing Christians believe, and humbly aspire to follow His teachings, the need for a recorded and detailed Code of Ethics becomes unnecessary, for such a code would be redundant. A person striving to follow the Christian doctrine is following a Code of Ethics which has no superior.

When a society has become aware of the needs and rights of others rather than being concerned only with its own, it has reached the high point that one could call social maturity.

Perhaps special, individual instances of controversy or question could require a setting forth of a Code of Ethics from the official body of The National Fellowship of Methodist Musicians, but, if both parties in the controversy will prayerfully consider and sincerely confer, all these instances could be resolved by study, prayer, and careful Christian consideration of all phases of any given situation.

Since much of our relationship with others is determined by our ability to meet their needs and to lead them to higher ideals, we, the membership of The National Fellowship of Methodist Musicians will:

*1*) Strive toward a life of uprightness and love in accordance with the teachings of Jesus Christ, our Lord.

*2*) Practice our art in such manner as to bring glory to Almighty God and his earthly habitation, his Church.

*3*) Seek to be mediators of God's grace through which the redemptive nature of God may act.

*4*) Respect and honor the integrity of our fellow workers, and accept differences as a source of creative working and living.

*5*) Recognize and welcome our involvement in the total program of the church.

6) Be diligent in discharging the routine etail of our daily tasks.

7) Recognize the letter and spirit of the Methodist *Discipline.*

In the light of the foregoing paragraphs Code of Ethics cannot be a contract which escribes duties and obligations of ministers f music and/or churches and their official epresentatives. It must advocate an approach to the relationship between church nd church officials in the spirit of love, herein any listing of duties and/or obligations on the part of either the church or he church musician will become an expression of fear. True love casteth out fear. The church as referred to above is any ocal church, not the Church of our Lord, he Church Universal.)

It is earnestly recommended that local churches engage to conduct their total music programs only those persons who give evidence of sincere dedication to the task of guiding the music program so as to cooperate with all functions of the church's life, both worshipfully and educationally.

Inasmuch as the Ministry of Music office of the General Board of Education and The National Fellowship of Methodist Musicians are co-operatively endeavoring to raise standards in the certification of ministers of music, the future should provide, in the office of the Ministry of Music, placement services for qualified church musicians seeking employment and local churches requesting trained personnel.

Thus, the local church could receive the benefit of definite standards of aptitude and consecration being met; the individual will benefit by a definite supervision of the attitudes, facilities, and needs of the local church, and, so far as the office of the Ministry of Music and The National Fellowship of Methodist Musicians are concerned, standards will tend to rise to an even higher level.

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Editor's note: This statement was drawn up by a special committee of NaFOMM, Cecil E. Lapo, chairman. It was unanimously adopted by the NaFOMM Council at its meeting in December, 1959.

# ONCE TO EVERY MAN AND NATION

*tune:* "Ton-Y-Botel"
*words by James Russell Lowell*
*The Methodist Hymnal* No. 263

by Michael Daves

James Russell Lowell stands tall in American history. A graduate of Harvard, he succeeded Longfellow in the chair of Modern Languages there. He was once a minister to Spain and later ambassador to Great Britain. But he will be best remembered for his masterful literary works, dedicated to truth and justice. He was the first editor of *Atlantic Monthly.*

"Once to Every Man and Nation" is taken from a long poem, "The Present Crisis," written protesting the war with Mexico. The war was caused by the annexation of Texas, a former Mexican territory. The annexation itself was opposed by Abolitionists because Texas would be another slave state. It was W. Garrett Horder, an English hymnologist, who in 1896 cut the poem from ninety to thirty-two lines and arranged them as a hymn.

The name of the tune, "Ton-Y-Botel," has an equally interesting history. Written in 1869 by Thomas John Williams, it apparently was not printed until 1890. Before the tune had become well known, a young man sang it at a social affair. When asked for its origin, he jested that a boy in Lleyn, Wales, found it in a sealed bottle that had drifted to shore after a storm. The name "Ton-Y-Botel" (tune in a bottle) probably had much to do with its phenomenal popularity in Wales. The mysterious melody adds force and drama to the prophetic words Lowell speaks.

Lowell expressed his desire to write "The Present Crisis" in a letter to a friend: "It seems as if my heart would break in pouring out one glorious song that should be the gospel of Reform, full of consolation and strength to the oppressed, yet falling gently and restoringly as dew on the withered youth-flowers of the oppressor." One cannot sing this hymn without sensing the challenge presented to us in choosing sides for good or evil. And there is prophetic warning in the words, reminding us that our chance is precious: "*Once* to every man and nation comes the *moment* to decide."

---

Mr. Daves is pastor of First Methodist Church, Addison, Texas.

## A Journey to Brotherhood

(*Continued from page 3*)

. . ." (461); "When knowledge . . . Shall walk the earth abroad— . . ." (463); ". . . true wisdom from above Shall make life's pathway clear!" (476); "New arts shall bloom of loftier mold, And mightier music thrill the skies, . . . And light of knowledge in their eyes." (512).

2) *Freedom.* The nearer men come to walking in agreement, the wider "freedom spreads her banner" (509). "Freedom's song" rings through the hymnal: "Of lives . . . made free." (476); "With freedom's holy light: . . ." (489); "With flame of freedom in their souls . . ." (512).

3) *Righteousness* blossoms in the climate of good will. "The day of perfect righteousness, . . ." (463); "Each loving life a psalm of gratitude." (466); "And all of life grows holy, . . ." (468); ". . . to a nobler life." (472); "And kindness dwell in human hearts, . . . Till all shall know the loveliness Of lives made fair and free." (476); ". . . a loftier race . . . They shall be gentle, brave, and strong, . . ." (512).

4) *Peace.* The ways of brotherhood are the ways of peace. Hymns echo the angels' song: "Peace on the earth, good will to men, . . . When peace shall over all the earth . . ." (92); ". . . And all the earth find peace!" (476).

5) *Fellowship* "increase (s) . . . (when) we dwell in . . . unity." (508); "The love, the work that bless and bind; . . ." (457); "O brother man, fold to thy heart thy brother!" (466); ". . . one great fellowship of love Throughout the whole wide earth." (507).

6) *"The City of God."* The brightness of the journey's end shines back upon our "toilsome way," enspiriting us for the climb. To see the vision of perfect beauties and blessings, read these hymns: "Glorious things of thee are spoken" (382); "City of God, how broad and far outspread the walls sublime!" (420); "At length there dawns the glorious day . . ." (469); "Lift up our hearts, O King of Kings, . . ." (472); "King of the City Splendid, . . ." (473).

Believers in the "Father of men" labor together on the road to living like brothers. Believers in "His Son" know that the journey cannot be completed

*Till Christ is formed in all mankind*
*And every land is Thine!* (476).

## on the folio

AH, DEAREST JESUS by David A. Wehr is a new setting of a pertinent Lenten text. The composer, director of music in First Methodist Church, Boise, Idaho, has expressed in sensitive style the penitential spirit of the season.

CHRIST'S HOLY MORN by Edith Lovell Thomas is an excellent junior choir anthem, utilizing the German hymn tune *Gelobt sie Gott*. In preparing this anthem, strive for a legato phrase-line but retain a joyful, exuberant quality. The interesting text is equally appropriate for Easter Day and the post-Easter season.

JESU, MEINE FREUDE by J. S. Bach is from the *Festival Anthology for Organ* edited by E. Power Biggs and published by Associated Music Publishers, Inc. ($3.00). This collection contains sixteen pieces by seventeenth- and eighteenth-century composers, most of which are of moderate difficulty. "Jesu, meine Freude" is typical of the highly-ornamented chorale prelude with the cantus firmus veiled in the florid upper voice. Be sure to begin all embellishments on the beat, and play them slowly enough so that they do not lose their melodic significance. Metronomic marking should be about 80-90 for an eighth note.

O THOU ETERNAL CHRIST by Austin C. Lovelace is a spirited anthem for Palm Sunday and is already a favorite in some churches. It is ideal for the youth or adult choir with modest musical resources.

THE EASTER CAROL is an interesting SAB arrangement by Drummond Wolff of the familiar Dutch tune. Special care should be taken to maintain identical vowel sounds throughout the florid measures. Since the accompaniment is optional and merely duplicates voice parts, it should be played with a very light, transparent registration.

# music ministry

| | |
|---|---|
| AH, DEAREST JESUS | David H. Wehr |
| CHRIST'S HOLY MORN | Edith Lovell Thomas |
| JESU, MEINE FREUDE | J. S. Bach |
| O THOU ETERNAL CHRIST | Austin C. Lovelace |
| THE EASTER CAROL | arr. Drummond Wolff |

FEBRUARY 1961

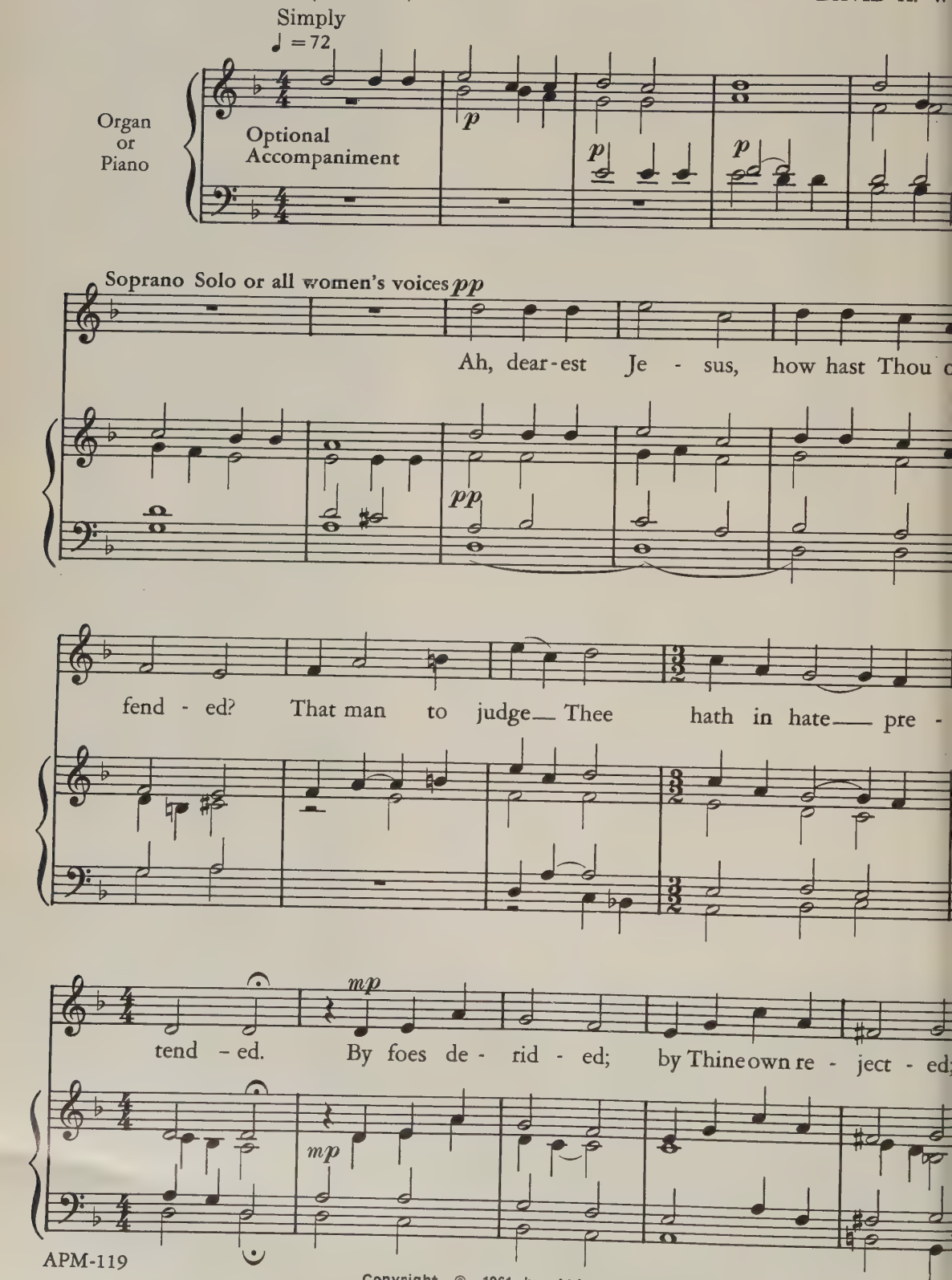
*To My Parents*

# Ah, Dearest Jesus

Lenten Anthem for Mixed Voices and accompaniment

JOHANN HEERMANN (1585-1647)

DAVID A. W


Simply
♩ = 72
Organ or Piano
Optional Accompaniment
p
p
p
Soprano Solo or all women's voices pp
Ah, dear - est Je - sus, how hast Thou
pp
fend - ed? That man to judge Thee hath in hate pre -
mp
tend - ed. By foes de - rid - ed; by Thine own re - ject - ed;
mp

APM-119

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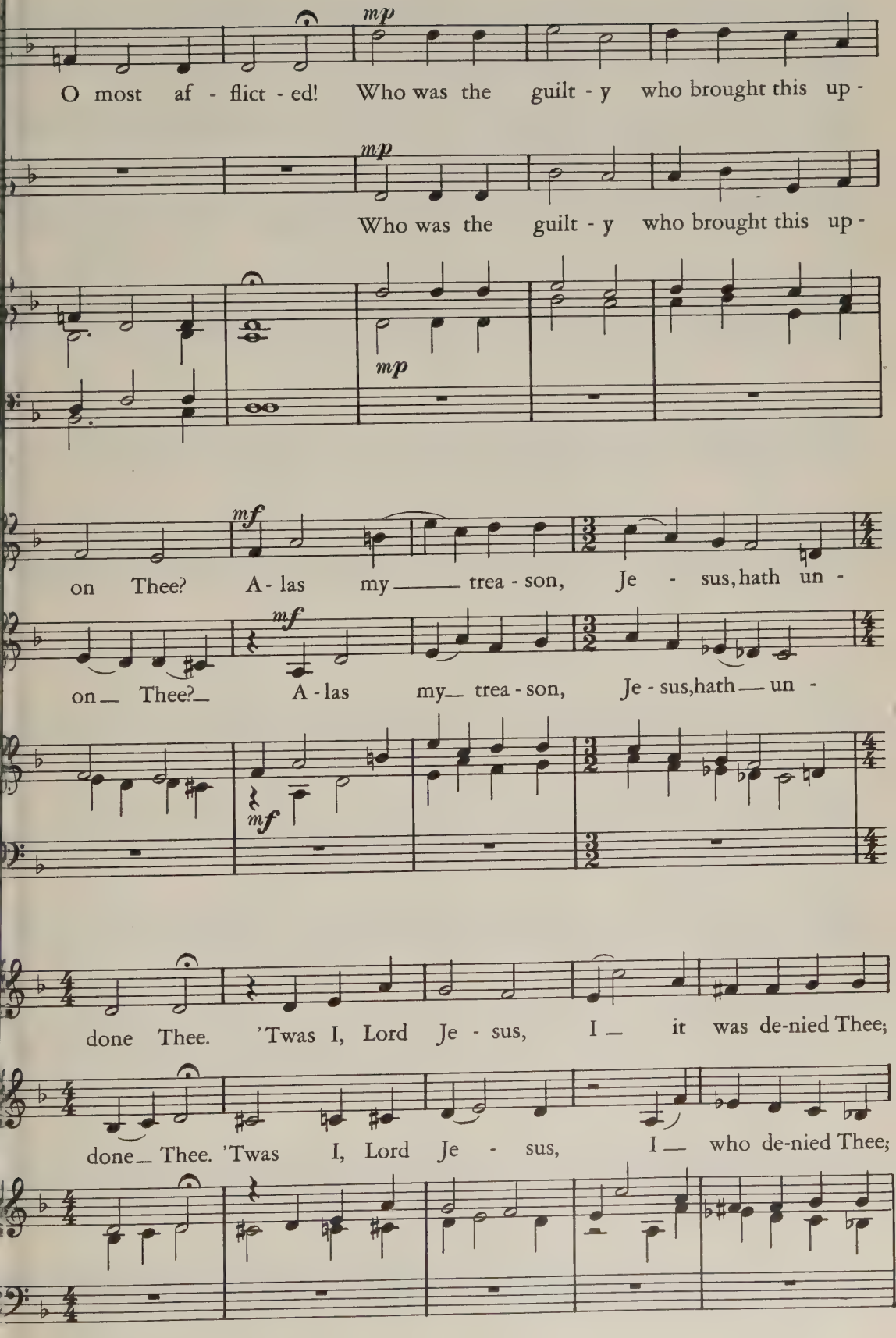
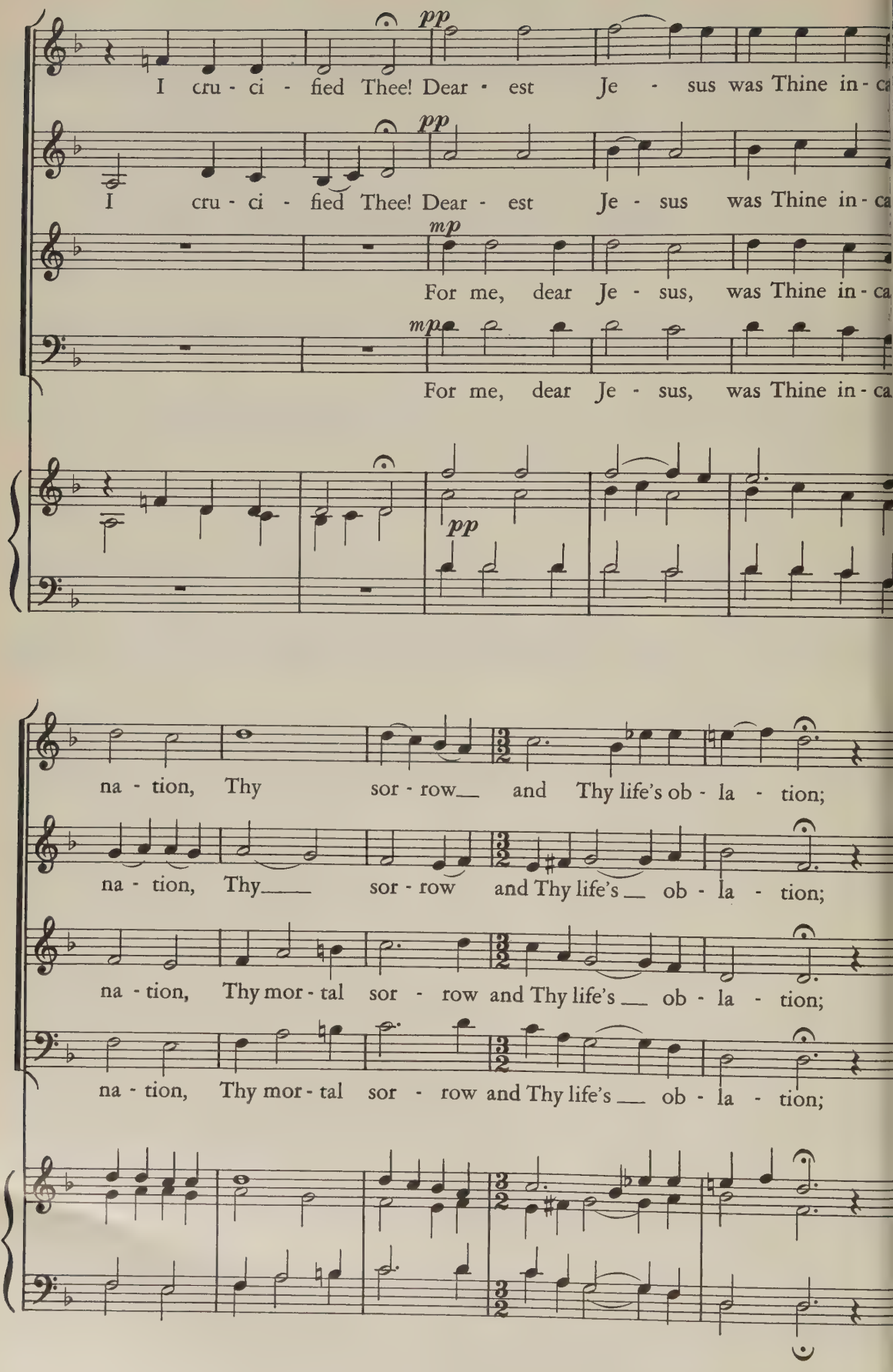
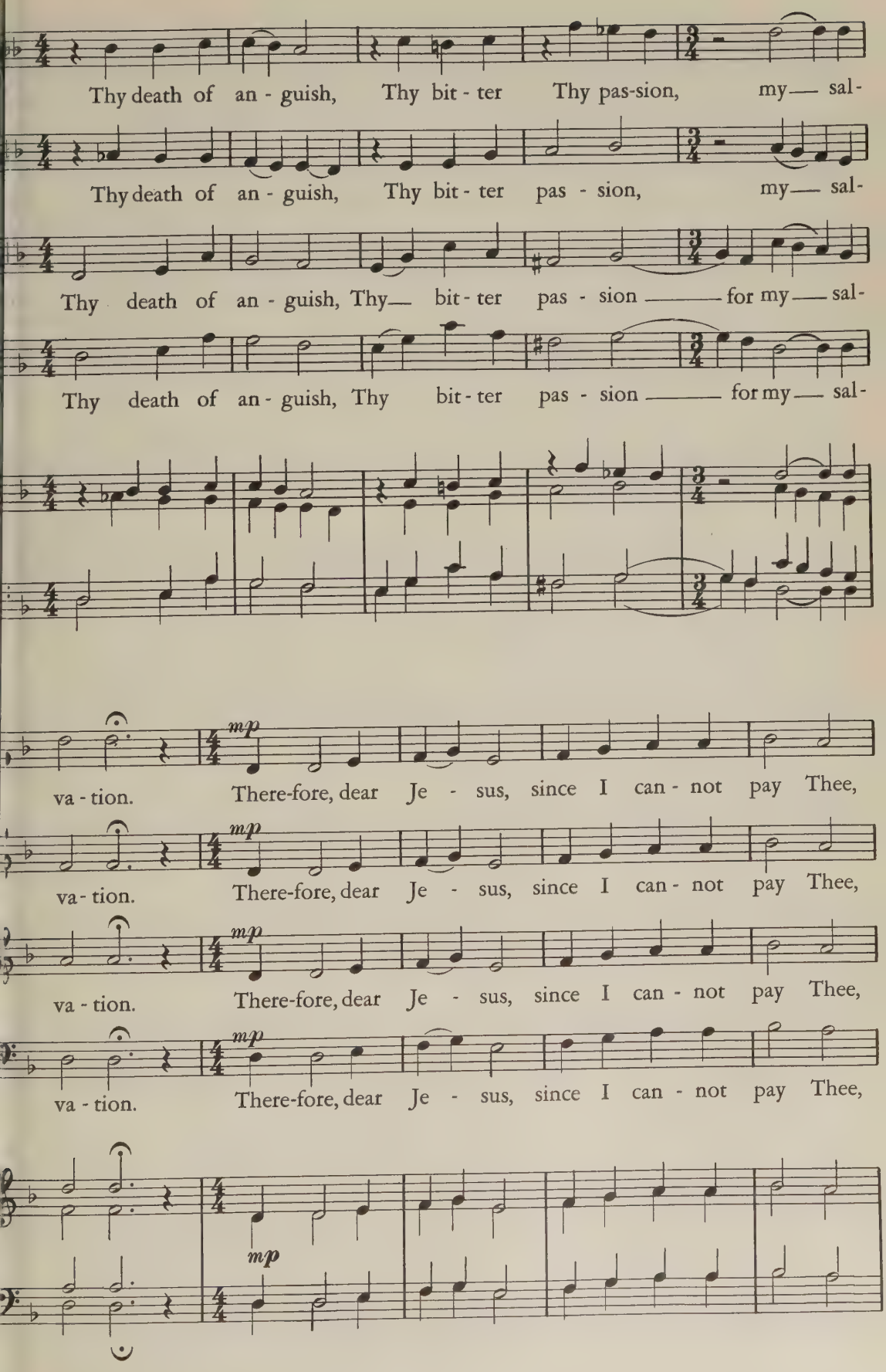
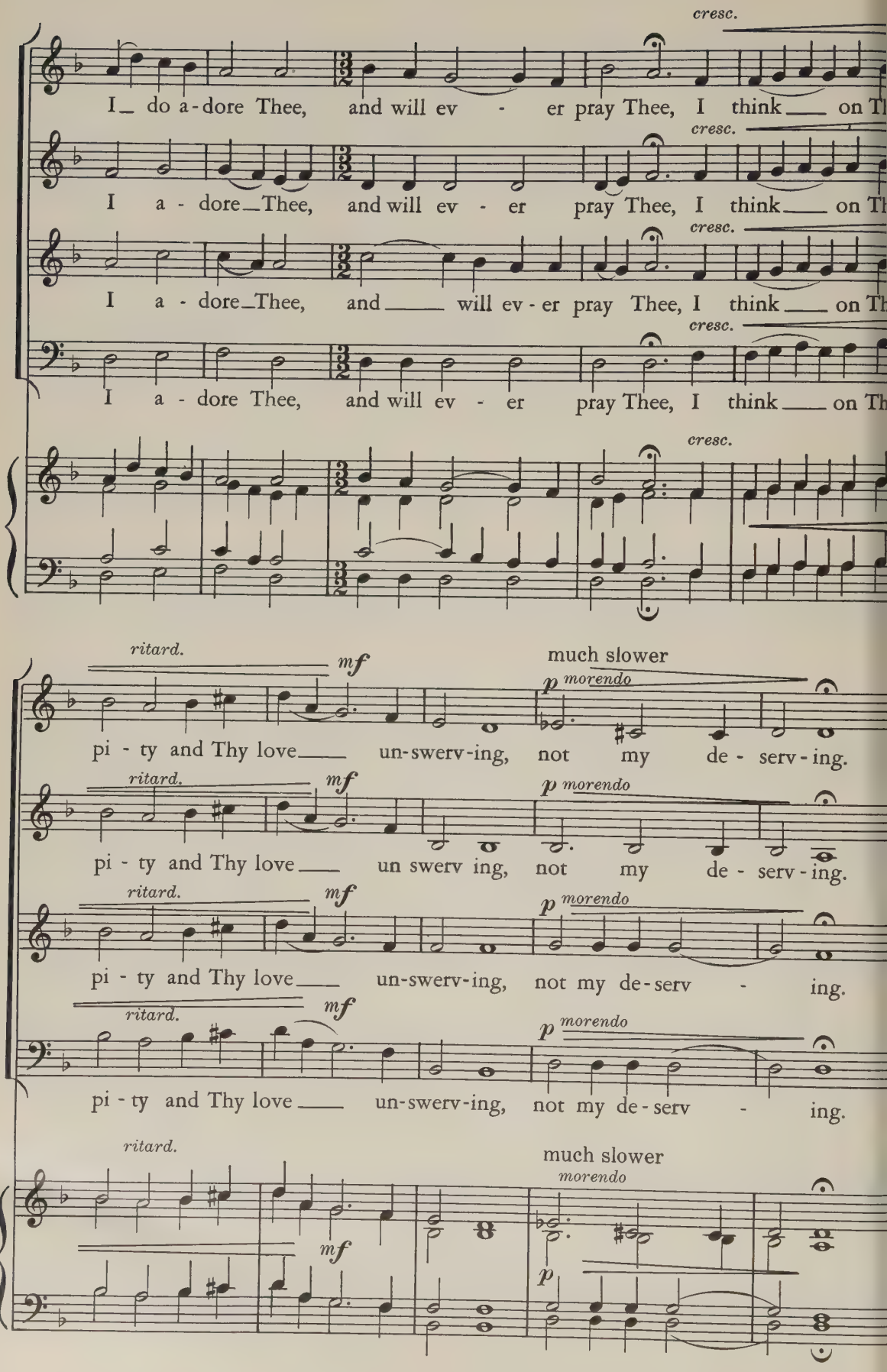

mp
O most af - flict - ed! Who was the guilt - y who brought this up -
mp
Who was the guilt - y who brought this up -
mp
mf
on Thee? A - las my trea - son, Je - sus, hath un -
mf
on Thee? A - las my trea - son, Je - sus, hath un -
mf
done Thee. 'Twas I, Lord Je - sus, I it was de-nied Thee;
done Thee. 'Twas I, Lord Je - sus, I who de-nied Thee;


pp
I cru - ci - fied Thee! Dear - est Je - sus was Thine in - ca
pp
I cru - ci - fied Thee! Dear - est Je - sus was Thine in - ca
mp
For me, dear Je - sus, was Thine in - ca
mp
For me, dear Je - sus, was Thine in - ca
pp
na - tion, Thy sor - row and Thy life's ob - la - tion;
na - tion, Thy sor - row and Thy life's ob - la - tion;
na - tion, Thy mor - tal sor - row and Thy life's ob - la - tion;
na - tion, Thy mor - tal sor - row and Thy life's ob - la - tion;

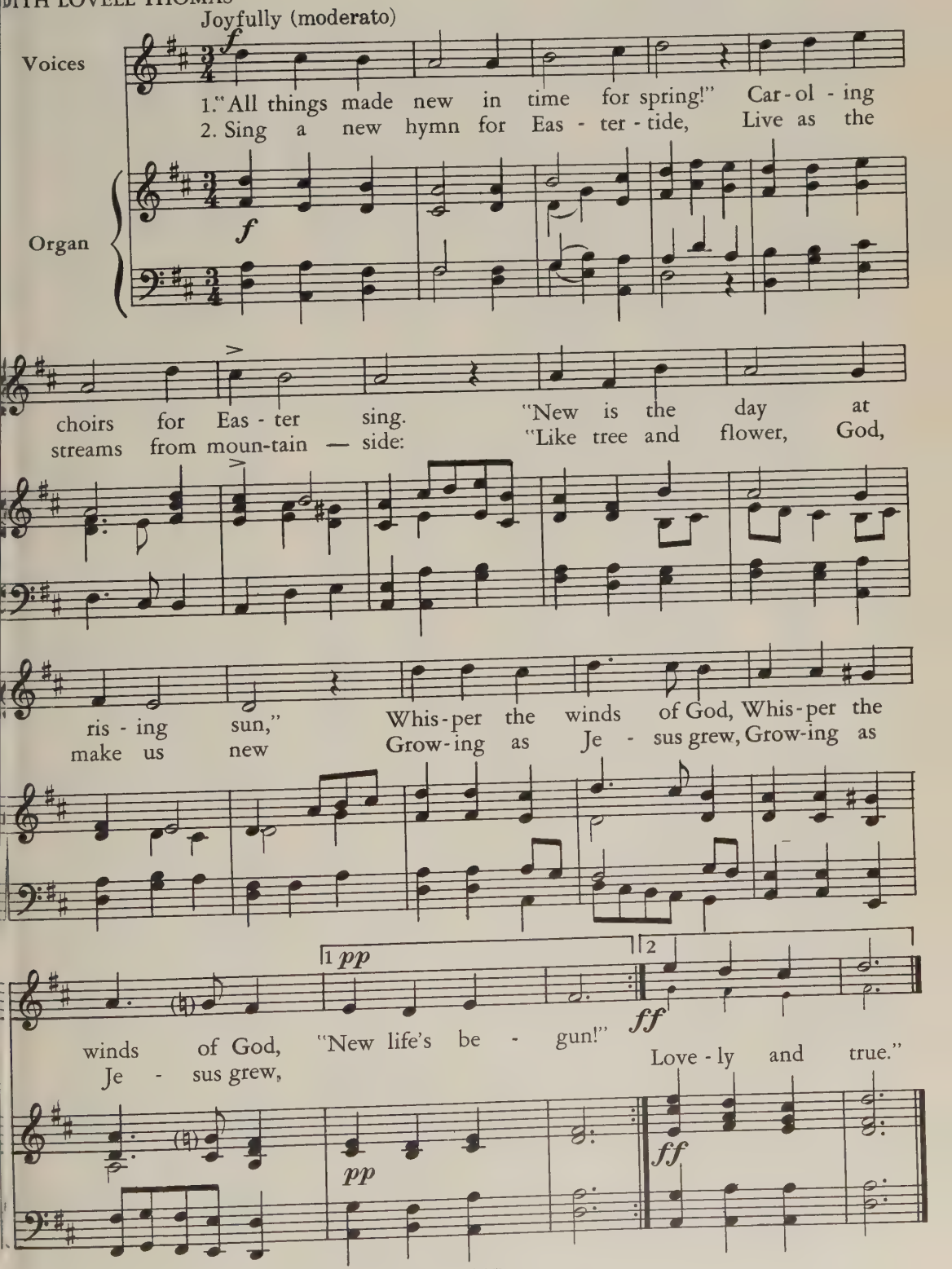

Thy death of an - guish, Thy bit - ter Thy pas-sion, my — sal-
Thy death of an - guish, Thy bit - ter pas - sion, my — sal-
Thy death of an - guish, Thy — bit - ter pas - sion — for my — sal-
Thy death of an - guish, Thy bit - ter pas - sion — for my — sal-
mp
va - tion. There-fore, dear Je - sus, since I can - not pay Thee,
mp
va - tion. There-fore, dear Je - sus, since I can - not pay Thee,
mp
va - tion. There-fore, dear Je - sus, since I can - not pay Thee,
mp
va - tion. There-fore, dear Je - sus, since I can - not pay Thee,
mp


cresc.
I do a-dore Thee, and will ev - er pray Thee, I think on Th
I a - dore Thee, and will ev - er pray Thee, I think on Th
I a - dore Thee, and will ev - er pray Thee, I think on Th
I a - dore Thee, and will ev - er pray Thee, I think on Th
ritard.
mf
much slower
p morendo
pi - ty and Thy love un-swerv-ing, not my de - serv - ing.
pi - ty and Thy love un swerv ing, not my de - serv - ing.
pi - ty and Thy love un-swerv-ing, not my de-serv - ing.
pi - ty and Thy love un-swerv-ing, not my de - serv - ing.

# Christ's Holy Morn

*Gelobt sie Gott*
ADAPTED by M. VULPIUS
ARR. by EDITH LOVELL THOMAS

DITH LOVELL THOMAS


Joyfully (moderato)
Voices
Organ
1. "All things made new in time for spring!" Car - ol - ing
2. Sing a new hymn for Eas - ter - tide, Live as the
choirs for Eas - ter sing. "New is the day at
streams from moun-tain — side: "Like tree and flower, God,
ris - ing sun," Whis - per the winds of God, Whis - per the
make us new Grow - ing as Je - sus grew, Grow - ing as
1 pp
2
ff
winds of God, "New life's be - gun!"
Je - sus grew,
Love - ly and true."
pp
ff

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from *Anthems for the Junior Choir*, Book I

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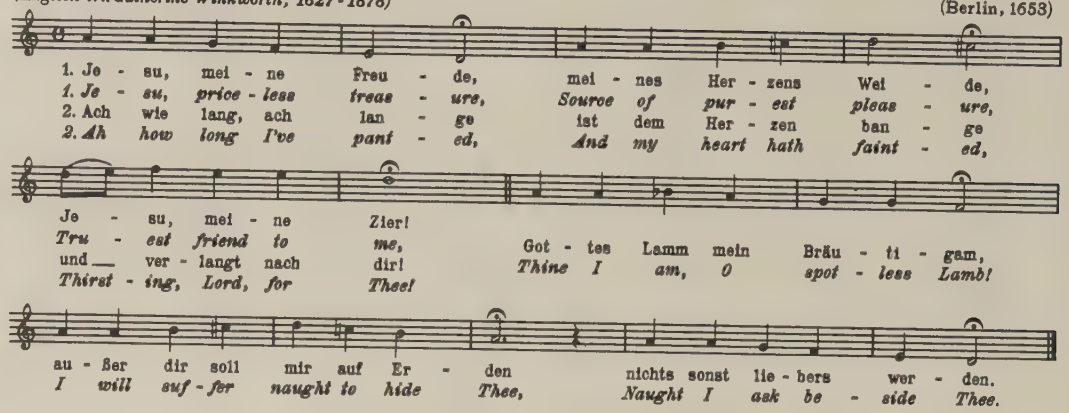
Price $1.10 each
5 or more copies 90 cents each

# Jesu, meine Freude

*Jesu, Priceless Treasure*

Johann Franck (1618-1677)
*(English tr.: Catherine Winkworth, 1827-1878)*

Joh. Crüger
(Berlin, 1653)

1. Je - su, mei - ne Freu - de, mei - nes Her - zens Wei - de,
1. Je - su, price - less treas - ure, Source of pur - est pleas - ure,
2. Ach wie lang, ach lan - ge ist dem Her - zen ban - ge
2. Ah how long I've pant - ed, And my heart hath faint - ed,
Je - su, mei - ne Zier!
Tru - est friend to me,
und ver - langt nach dir!
Thirst - ing, Lord, for Thee!
Got - tes Lamm mein Bräu - ti - gam,
Thine I am, O spot - less Lamb!
au - ßer dir soll mir auf Er - den nichts sonst lie - bers wer - den.
I will suf - fer naught to hide Thee, Naught I ask be - side Thee.

# Jesu, meine Freude

*Jesu, Priceless Treasure*

## Chorale Prelude

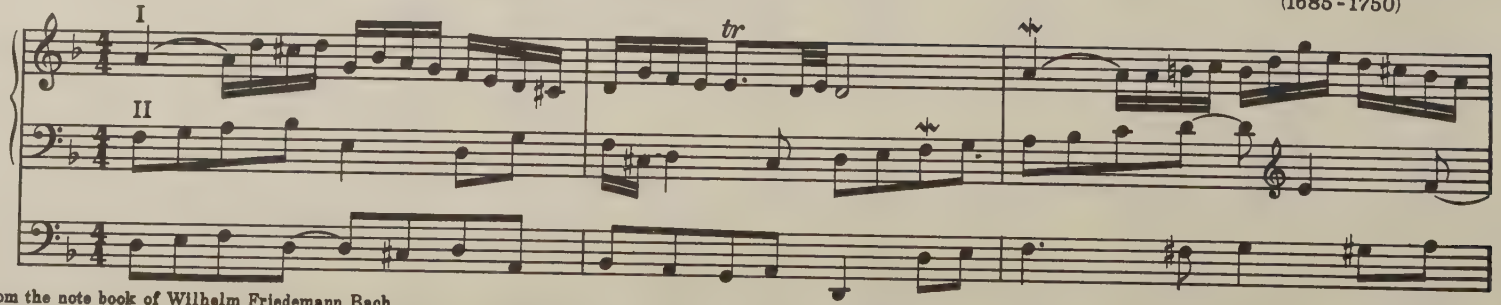
(Schmieder No. 753)

Johann Sebastian Bach*
(1685-1750)

*Edited by E. Power Biggs*

I: Cromorne, or Solo Combination
II: Flutes 8′, 4′
Ped.: 16′, 8′

[Adagio]




*) From the note book of Wilhelm Friedemann Bach.

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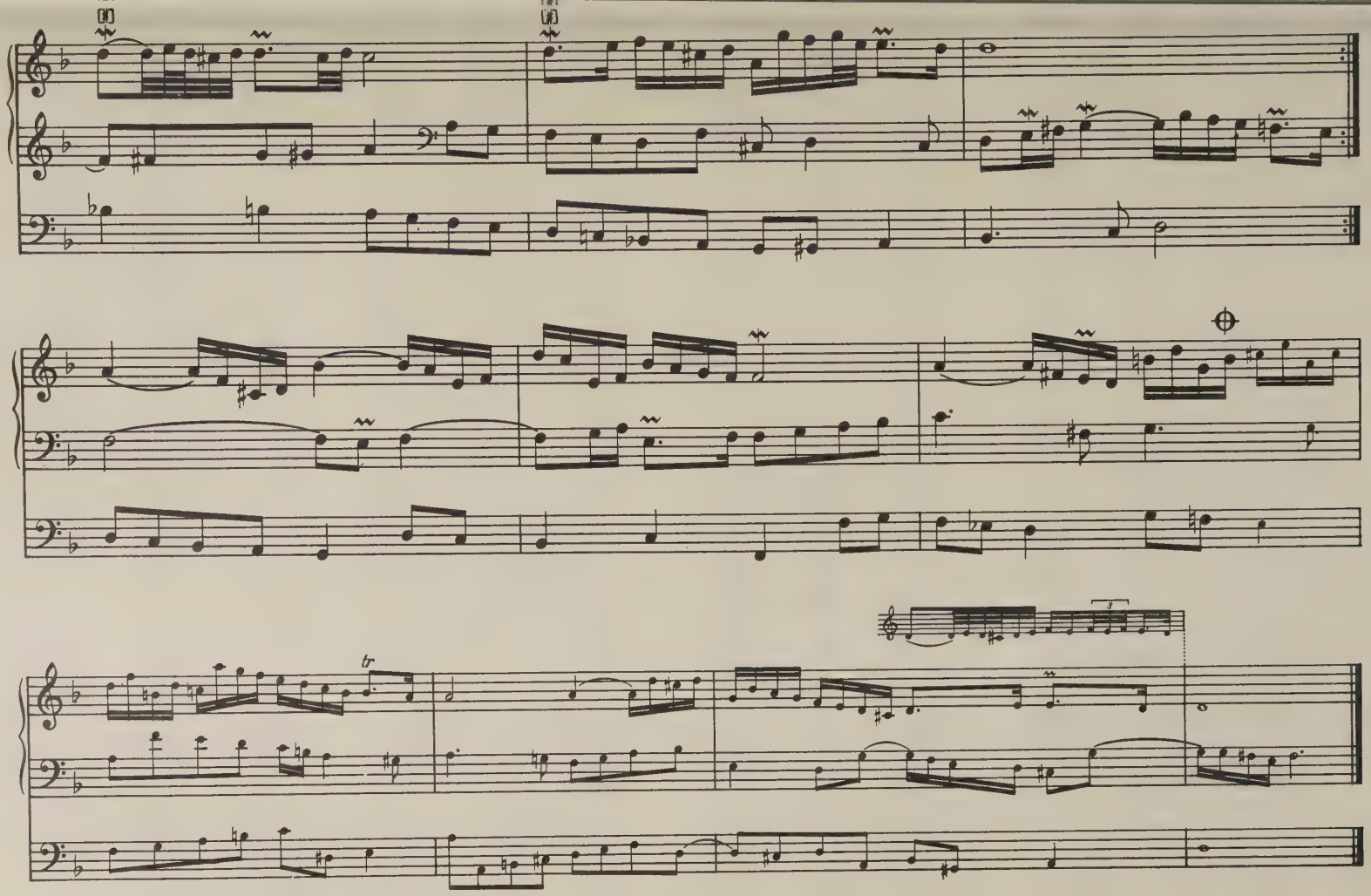


⊕ Here ends the original manuscript; ending by E. P. B.

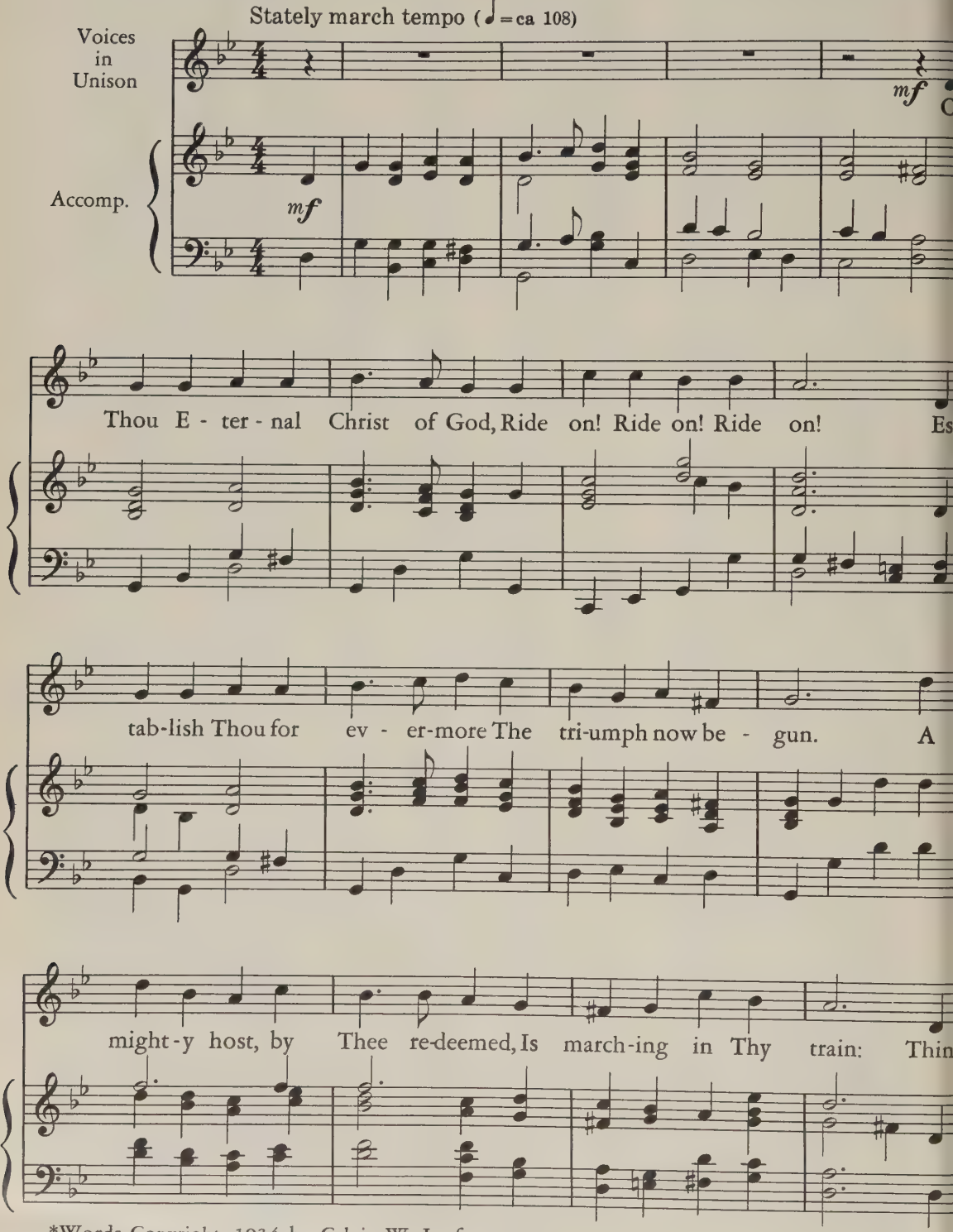
# O Thou Eternal Christ, Ride On!

S. A. T. B.

*CALVIN W. LAUFER, (1874-1938)

"Llangloffan"
Arr. AUSTIN C. LOVELA

Stately march tempo (♩ = ca 108)


Voices in Unison
Accomp.
mf
Thou E - ter - nal Christ of God, Ride on! Ride on! Ride on!
tab-lish Thou for ev - er-more The tri-umph now be - gun.
might-y host, by Thee re-deemed, Is march-ing in Thy train:

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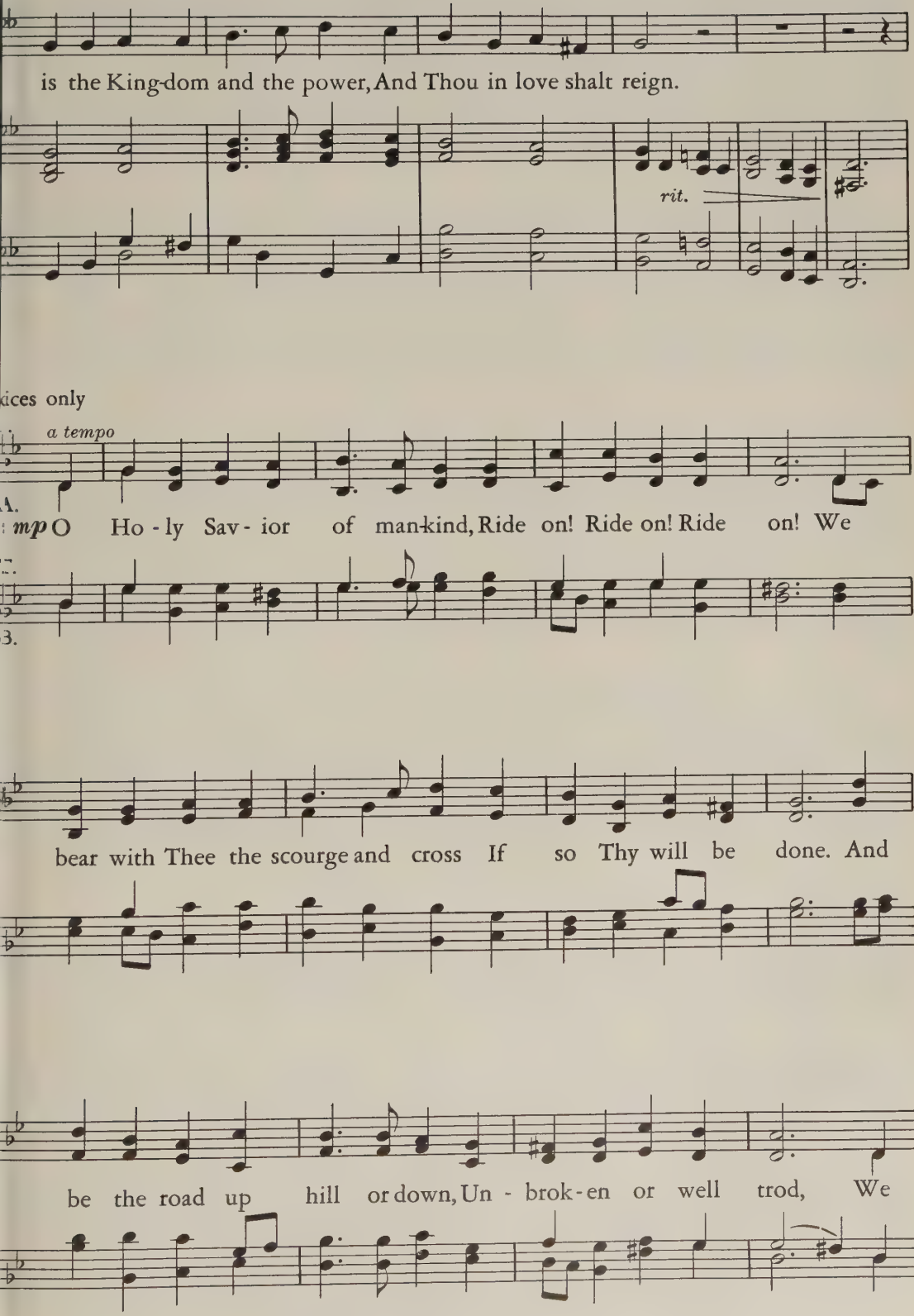
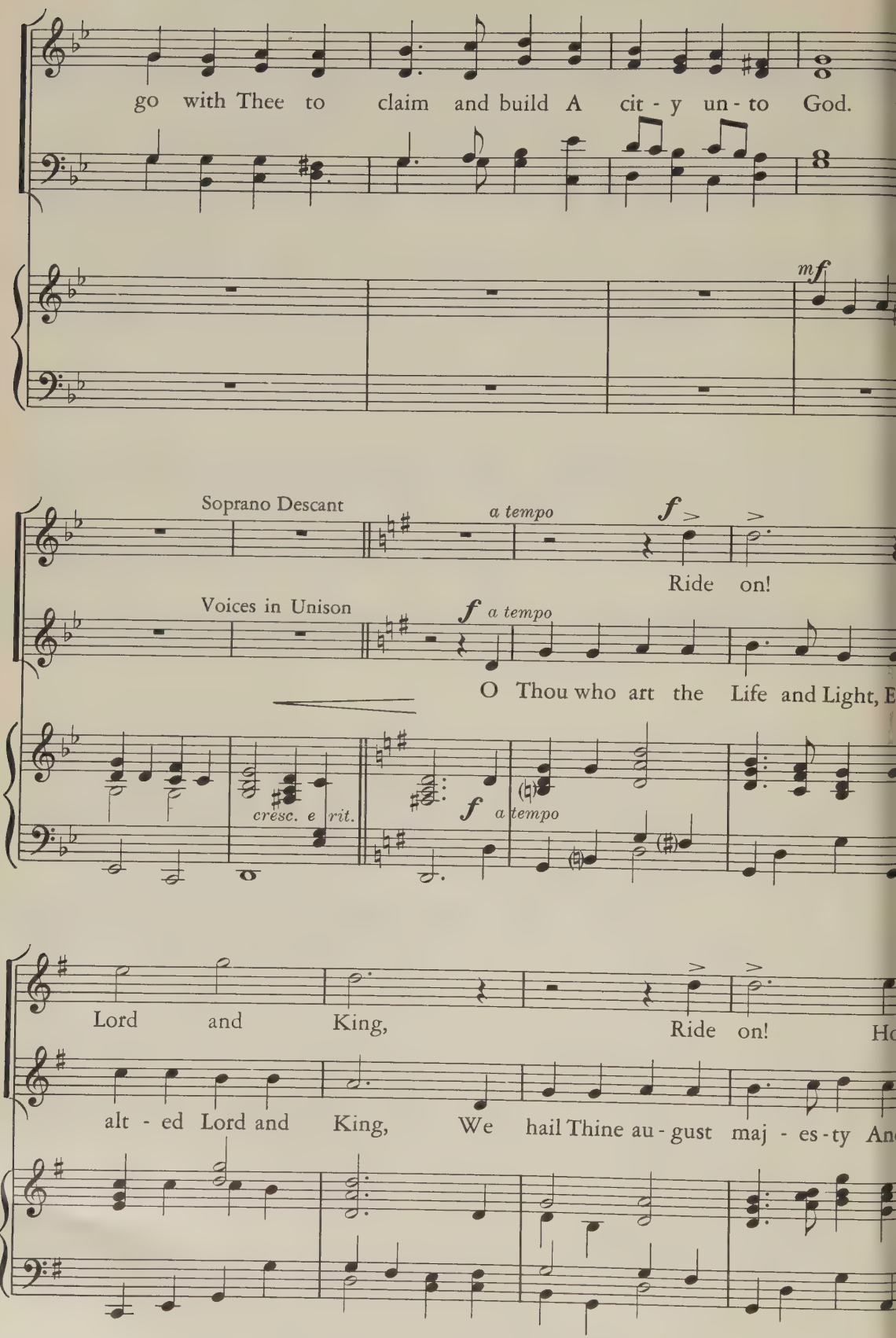
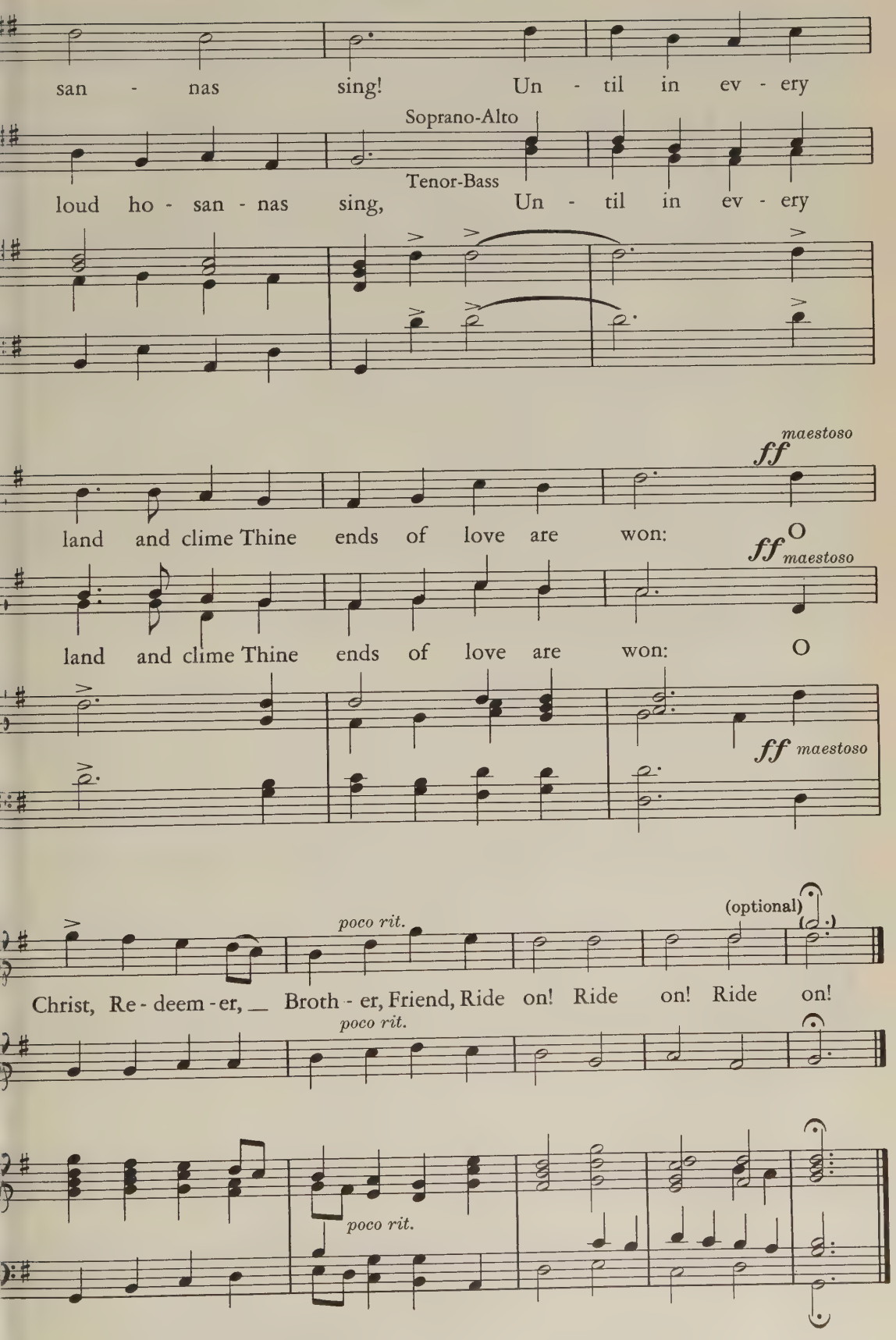
APM 105


is the King-dom and the power, And Thou in love shalt reign.
rit.
ices only
a tempo
A.
mp O Ho - ly Sav - ior of man-kind, Ride on! Ride on! Ride on! We
3.
bear with Thee the scourge and cross If so Thy will be done. And
be the road up hill or down, Un - brok - en or well trod, We

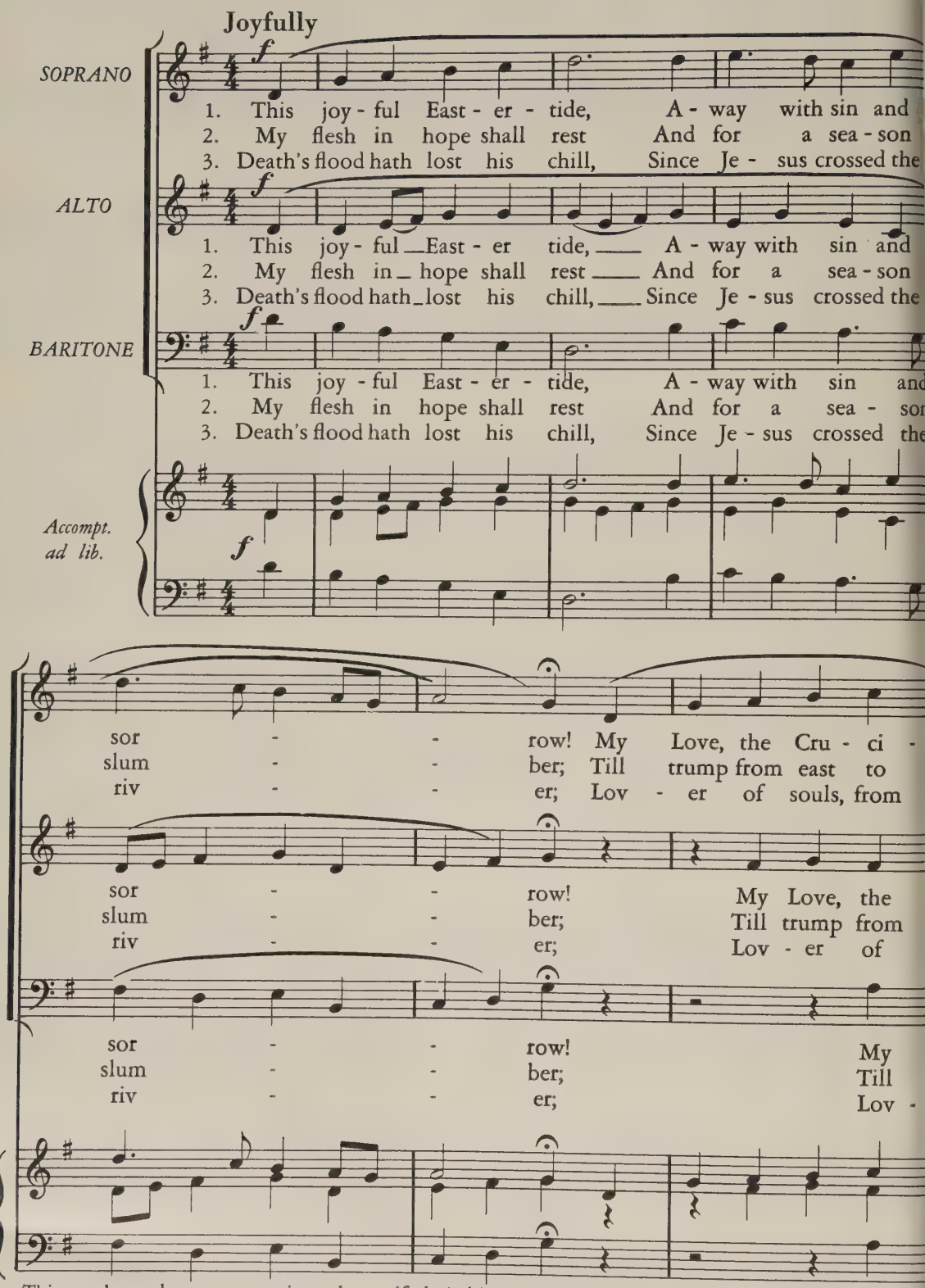

go with Thee to claim and build A cit - y un - to God.
mf
Soprano Descant
a tempo
f
Ride on!
Voices in Unison
f a tempo
O Thou who art the Life and Light, E
cresc. e rit.
f a tempo
Lord and King,
Ride on!
alt - ed Lord and King, We hail Thine au - gust maj - es - ty


san - nas sing! Un - til in ev - ery
Soprano-Alto
Tenor-Bass
loud ho - san - nas sing, Un - til in ev - ery
ff maestoso
land and clime Thine ends of love are won: O
ff maestoso
land and clime Thine ends of love are won: O
ff maestoso
poco rit.
(optional)
Christ, Re - deem - er, Broth - er, Friend, Ride on! Ride on! Ride on!
poco rit.
poco rit.

# The Easter Carol

Words from the
*Cowley Carol Book*, 1902

Dutch melody, 1685
*Setting by* S. DRUMMOND WOLF


Joyfully
SOPRANO
ALTO
BARITONE
Accompt. ad lib.
1. This joy - ful East - er - tide, A - way with sin and
2. My flesh in hope shall rest And for a sea - son
3. Death's flood hath lost his chill, Since Je - sus crossed the
sor - - row! My Love, the Cru - ci -
slum - - ber; Till trump from east to
riv - - er; Lov - er of souls, from
sor - - row! My Love, the
slum - - ber; Till trump from
riv - - er; Lov - er of
sor - - row! My
slum - - ber; Till
riv - - er; Lov -

This carol may be sung a semitone lower if desirable.

MZM-1147

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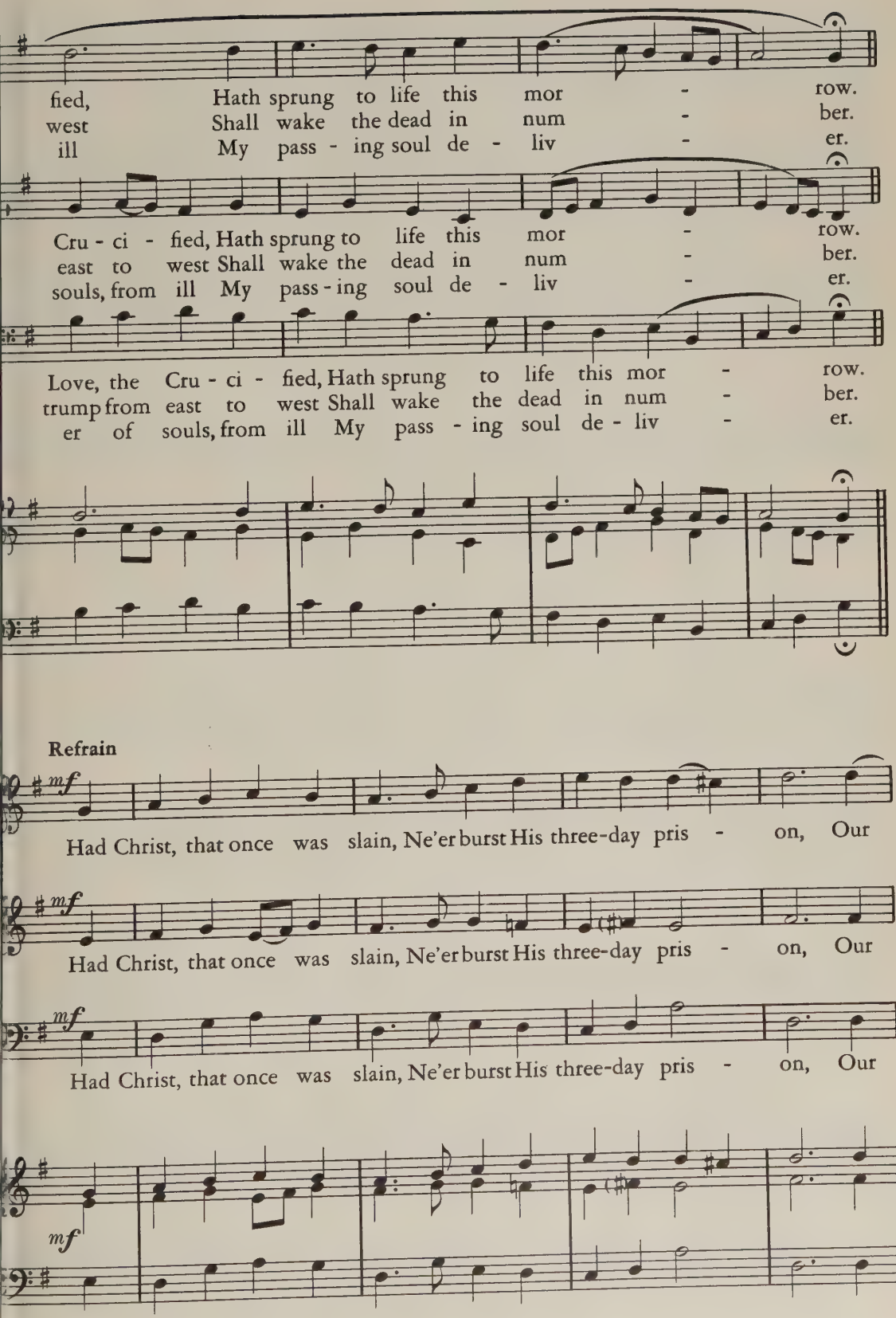
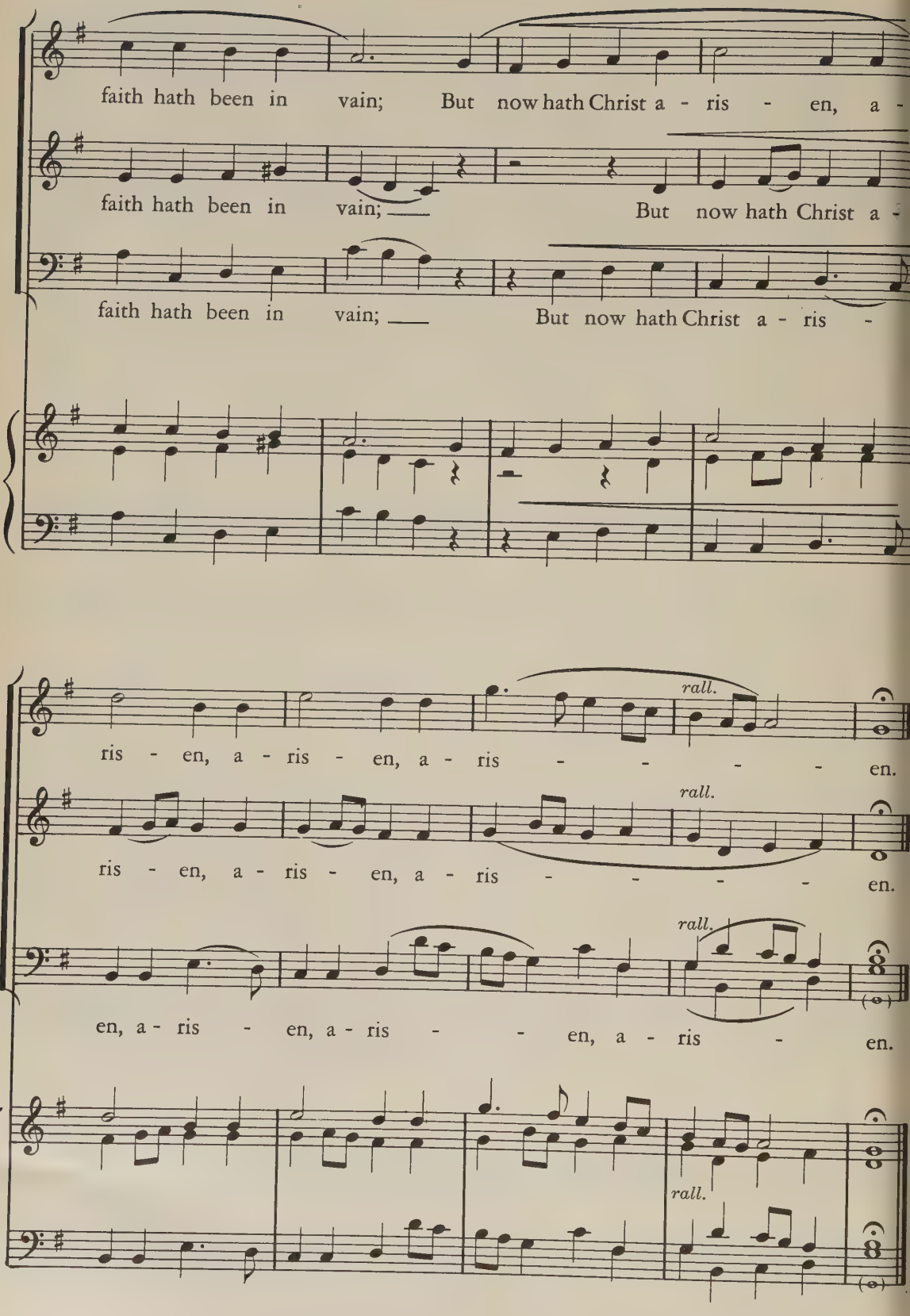
Price 20 cen

Reprint from S A B Chorale Book (Copyright 1956)


fied, Hath sprung to life this mor - row.
west Shall wake the dead in num - ber.
ill My pass - ing soul de - liv - er.
Cru - ci - fied, Hath sprung to life this mor - row.
east to west Shall wake the dead in num - ber.
souls, from ill My pass - ing soul de - liv - er.
Love, the Cru - ci - fied, Hath sprung to life this mor - row.
trump from east to west Shall wake the dead in num - ber.
er of souls, from ill My pass - ing soul de - liv - er.
Refrain
mf
Had Christ, that once was slain, Ne'er burst His three-day pris - on, Our
mf
Had Christ, that once was slain, Ne'er burst His three-day pris - on, Our
mf
Had Christ, that once was slain, Ne'er burst His three-day pris - on, Our
mf


faith hath been in vain; But now hath Christ a - ris - en, a -
faith hath been in vain; But now hath Christ a -
faith hath been in vain; But now hath Christ a - ris -
rall.
ris - en, a - ris - en, a - ris - en.
rall.
ris - en, a - ris - en, a - ris - en.
rall.
en, a - ris - en, a - ris - en, a - ris - en.
rall.

# reviews

## Recordings

*en Penitential Psalms* by Orlando Lassus
hive ARC 73134, 73135 (stereo) each, $6.98

ecorded by the Aachen Cathedral Choir and rrumental ensemble conducted by Rudolf ll, this is another in the Archive series of outading recordings from the history of Euron music. These two discs present the music assus with the same authenticity that charerizes the entire catalogue of this publisher. th each record there is a complete descripn of the music, the performing artists and instruments used (including date of their nufacture). We have come to expect from hive nothing but the highest quality of formance and engineering and this album npletely fulfills our expectations.

*oral Masterpieces of the Russian Orthodox Church* The Don Cossack Choir
cca DL 9403 $4.98

Music for the Lenten season predominates this record. An attractive jacket includes a ef survey of the development of Russian rgical chant. The selections are choice and sung in highly artistic style by the incomrable Cossack choir under Serge Jaroff. Prond and elegant in musical tapestry, this cording presents Russian liturgical music at best.

*Lord, 'Tis Enough* (Cantata No. 82)
*Will Carry the Cross With Gladness* (Cantata No. 56) by J. S. Bach
A Victor LM 2312 $4.98
LSC 2312 $5.98

It is significant that these two cantatas for lo voice (with the exception of one chorale) d orchestra were among the last recordings ade by the great baritone Mack Harrell, a nger famous for his incomparable interpretaons of oratorios and cantatas. As nearly as any tist Harrell approached the ideal of using s own voice and personality to serve as a hicle for communicating the composer's mesge, which he understood with rare compreension and insight. His flexible and colorful oice served well his sensitive artistic skill, sulting in renditions polished to infinite perction. Robert Shaw conducts the orchestra nd chorus.

## New Abingdon Releases

### ANTHEMS

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Difficult SATB. Optional soprano and bass solos Unaccompanied. Lent. APM-142 $0.25

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Easy SATB. Accompanied. Brotherhood text from No. 504, *The Methodist Hymnal.* APM-111, $0.25

*Jesus, Name of Wondrous Love* by Robert J. Powell
Moderately difficult. Two-part mixed. Accompanied. General. APM-120 $0.24

*Holy, Holy, Holy* by G. Winston Cassler
Easy hymn-anthem. Congregation and choirs. Accompanied. APM-129 $0.30

*Are Ye Able?* by George Lynn
Moderately difficult. SATB. Unaccompanied. Hymn-anthem from No. 268, *The Methodist Hymnal.* APM-152, $0.24

*A Song of Rejoicing* by T. Frederick H. Candlyn
Moderately difficult, SATB. Optional junior choir. Text from No. 171, *The Methodist Hymnal.* Tune: "Gospel" by Handel. APM-128, $0.24

*Lift Up Your Heads* by Joseph Roff
Easy SATB. Accompanied. Psalm Sunday or Advent. APM-132, $0.25

*Come to the Tomb* by Austin C. Lovelace
Moderately difficult SATB. Unaccompanied. Easter. APM-141, $0.22

*Give to the Lord, O You Mighty Ones* by Heinrich Scheutz—C. Buell Agey
Moderately difficult. Two-part mixed. Accompanied. General. APM-135, $0.25

*Were You There?* by Francis B. Westbrook
Easy SATB. Accompanied. Lent or General. APM-136, $0.25

### THREE ORGAN PRELUDES ON HYMN TUNES
by T. Frederick H. Candlyn
$0.75 each

*Mit Freuden Zart* APM-148; *St. Bernard* APM-149; *Rockingham* APM-150. Hammond and pipe organ registration. Easy to moderate difficulty.

# CONSTITUTION

## OF THE NATIONAL FELLOWSHIP OF METHODIST MUSICIANS

### Article I

**Title—Location—Status—Objectives—Purposes**

*Section 1. Title:* The name of the association shall be

THE NATIONAL FELLOWSHIP OF METHODIST MUSICIANS

*Section 2. Location:* The office of the association shall be in the city of Nashville, Tennessee.

*Section 3. Staus:* The association shall be semi-autonomous. It shall be under the jurisdiction of the Ministry of Music of the Division of the Local Church, of the General Board of Education of The Methodist Church.

*Section 4. Objectives and Purposes:* To bind Methodist musicians together in fellowship and to promote the exchange of ideas, materials and techniques, so that the quality of their work may redound to the glory of God; to contribute to the spiritual growth of children, youth, and adults by creating more interests in worship and sacred music in its varied forms, and by lifting the level of music in the total program of the local church; to encourage the composition of new sacred music; to encourage the seminaries, schools and colleges of The Methodist Church to place greater emphasis upon training in sacred music and worship; to co-operate in establishing national standards for music and musicians, in promoting workshops and conferences and in advancing music generally in The Methodist Church.

### Article II — Membership

*Section 1. Full Membership* shall be open to certified Methodist Directors of Music and those who are actively and regularly engaged in directing or accompanying a choir or the music program in a Methodist church or institution. All applicants for full membership shall have had one year's experience in directing or playing before applying. The experience need not have been in a Methodist church or institution. Applicants are considered members when they have met the above requirements and have paid the prescribed annual dues.

Persons interested in furthering the objectives and purposes of the National Fellowship of Methodist Musicians but unable to meet the requirements for full membership shall be eligible for associate membership, paying the stated dues. Associate members shall not be eligible to vote.

*Section 2. Addresses:* It shall be the duty of all members to keep on file with the director of the Ministry of Music a proper mailing address as well as the title of the position held.

### Article III — Officers

*Section 1. Officers:* The elected officers shall be president, vice-president and recording secretary and shall be elected at the regular biennial meeting by ballot of the membership. They shall hold office for a term of two years, the term beginning September 1. An officer shall not succeed himself but is eligible to serve again after a two-year interim. The director of the Ministry of Music in the Division of the Local Church shall be the administrative officer of the National Fellowship of Methodist Musicians.

*Section 2. Duties of Officers:* The president (and in his absence the vice-president) shall preside at all meetings of the council and all general meetings of the association. He shall be a member "ex officio" of all committees. The recording secretary shall perform the duties usually associated with that office. He shall be secretary of the council. The administrative officer shall perform all of the duties of a treasurer. He shall keep the records and lists of the members of the association. He shall supervise the mailing of statements or other communications to the membership.

### Article IV — Council

*Section 1. Membership:* The council shall consist of twelve members. It shall include the four officers of the association, the General Secretary of the Division of the Local Church, and six other members, one from each of the six jurisdictions of The Methodist Church. The jurisdictional members of the council shall be elected at the biennial meeting by ballot of the membership and shall serve for a term of two years, the term beginning Sepetmber 1. No jurisdictional member shall succeed himself, but is eligible to serve again after a two-year interim. The twelfth member of the council shall be the immediate past-president.

*Section 2. Duties of the Council:* The council shall have interim management of the affairs of the association. It shall have authority to propose by-laws, to fill vacancies, to appoint committees, to make necessary appropriations and to take any other action consistent with the con-

tution and calculated to further the purpose t the association. The council shall set the date d place of the biennial meetings. At the neral meetings, the council shall render re- rts of the condition of the association and of e council's interim work and shall propose ns for the future. Council meetings shall be led at the discretion of the president. Four mbers shall be considered a quorum, but ee of these shall be the officers of the asso- tion.

**ticle V — Meetings**

*ction 1. General Meetings:* Biennial meetings the association shall be held, at which the ection of officers and council members shall e place. This meeting shall be held between ne 1 and September 1 of the odd years, be- ning in 1961. Other general meetings may be led by the council when deemed advisable. siness, other than election of officers, may be nducted at called meetings.

*ction 2. Other Meetings:* Other meetings of e association shall be held on a jurisdictional conference level, as determined by the coun- .

**ticle VI — Nominations—Elections**

*ction 1. Nominating Committee:* The council all be the nominating committee and shall minate at the biennial meeting one or more ndidates for each of the nine elected positions the council. Nominations for any position ay be made from the floor.

*ction 2. Elections:* In the election of the nine embers of the council a majority of all voting all be necessary to a choice. If a second ballot required for an office, it shall be restricted to e two candidates receiving the largest number votes on the first ballot.

**rticle VII — Dues**

*ction 1. Dues:* There shall be assessed and ayable by all members regular annual dues of ree dollars ($3.00), same to be paid at time application for membership and on or before nuary 1 of each succeeding year.

**rticle VIII — Amendments**

*ection 1. Amendments:* This constitution may e amended at any biennial meeting of the ssociation by a two-thirds vote of all members resent, except in the case of Article VII which ay be modified by the council.

ditor's Note: The Constitution of NaFOMM is currently eing studied with a view toward revision. Proposed hanges will be presented at the 1961 Biennial conference.

# MARCH

*Your Music Calendar suggests service music for special days of the church year and lists anniversaries of hymn writers, musicians and music events.*

SUNDAY, March 5: LENT III

HYMNS: 513 "I'll Praise My Maker While I've Breath" • 124 "Ye Fair Green Hills of Galilee."

ANTHEMS: Niles-Sheppard: "Wondrous Love" (January MUSIC FOLIO) • Praetorious-Thomas: "Lord Jesus, We Give Thanks to Thee" (January MUSIC FOLIO).

ORGAN: Bach: "Jesu, meine Freude" (See MUSIC FOLIO).

Mar. 11, 1829: Mendelssohn presented Bach's *Saint Matthew Passion* in Berlin, initiating a Bach revival.

SUNDAY, March 19: PASSION SUNDAY

HYMNS: 141 "O Sacred Head, Now Wounded" • 147 "Ask Ye What Great Thing I Know."

ANTHEMS: Sateren: "Go to Dark Gethsemane" (January MUSIC FOLIO) • Wehr: "Ah, Dearest Jesus" (See MUSIC FOLIO).

ORGAN: Ratcliffe: "Reflections on 'The Passion Chorale'" (from *Festal Voluntaries for Lent, Passiontide and Psalm Sunday*) MZB (medium).

Mar. 19, 1873: Max Reger, noted composer of organ music, b. in Brand, Bavaria.

Mar. 25, 1593: Jean de Brébeuf, author of the first American Christmas carol, born.

SUNDAY, March 26: PALM SUNDAY

HYMNS: 128 "All Glory, Laud, and Honor" • 125 "Ride On, Ride On."

ANTHEMS: Roff: "Lift Up Your Heads" APM (easy) • Rawls: "Sing to the Son of David" MZH (easy).

ORGAN: Bingham: "Lift Up Your Heads" (from *Twelve Hymn-Preludes,* Set I) MZB (medium).

# MUSIC FOR JUNIORS

By MURIEL ALFORD

## Christian Symbolism

The choir experience gives junior boys and girls opportunity to grow in their understanding of corporate worship. Leaders should help juniors become thoroughly prepared for worship participation, including the study of Christian symbolism as found in the sanctuary.

Many churches are rich in Christian symbolism, and juniors will be curious about the meaning of these signs.

A basic knowledge of the symbols used in Christian worship gives increased meaning to this experience. This understanding helps juniors develop a deeper reverence and respect for the house of God and a sense of belonging to the church. Also, we can learn much about the historical tradition and background of our Christian faith as we study its symbolism.

A symbol is a sign which, if we know its meaning, speaks silently to us. The cross is the most important of all Christian symbols, because it speaks to us of Jesus and his great love for us. It represents to Christians his willingness to die so that all men might know God. Sometimes a church is constructed in the shape of a cross. This tells us immediately that here is a place where Christians worship.

Some symbols that are frequently found on the communion table, altar, pulpit, lectern, or pew ends are:

*The Latin Cross:* the form of the cross on which Christ was crucified.

*The Graded Cross:* a Latin cross on a base of three steps, which represent faith, hope and love.

*The Maltese Cross:* derives its name from the Island of Malta, where it was the emblem of the Knights of St. John. The four spearheads meet at a point in the center. The eight outer points symbolize the Beatitudes.

*The Budded Cross:* the arms ending in three half-circles symbolize the Holy Trinity.

The capital letters IHS (or sometimes IHC) are found on many church altars; they are a contraction of the Greek word for Jesus.

The Greek letters X (chi) and P (rho) are the first two letters of the Greek word for Christ.

A circle within an equilateral triangle symbolizes eternity and the Holy Trinity.

*INRI:* These are the initial letters of the Latin phrase meaning "Jesus of Nazareth, King of the Jews," the inscription which was placed on Christ's cross.

The early Christians used the Greek word for fish as a password during times of persecution, because an acrostic from the Greek capital letters of the word stood literally for Jesus Christ, God's Son, Savior.

Before children sing as a choir in the worship service, it is advisable to lead them in a quiet tour through the sanctuary to study the windows and altar furnishings. Help them discover the symbols and discuss their meanings.

As we worship, these symbols remind us of the beginnings of our Christian religion. They appeal to our imagination and serve to bring Christian ideas into our minds and hearts.

It is important also to teach juniors the proper terms for the parts of a church building: narthex, nave, transept, chancel, reredos, altar, lectern and pulpit. Juniors may find the meanings of these words in the dictionary and report to the total group.

Valuable resources on symbolism are:

Stafford: *Christian Symbolism in the Evangelical Churches* (AP $1.25).

Bainton: *The Church of Our Fathers* (SC $3.95).

Stafford: *Within the Chancel* (AP $2.00).

Rest, F.: *Our Christian Symbols* (VE $3.50).

## Explore the Hymnal

*Christ, Whose Glory Fills the Skies*
*The Methodist Hymnal,* No. 32.

This text, one of Charles Wesley's finest

rms, contains wholesome imagery that ap-
ls to juniors' imaginations. Christ is com-
ed to the sun that triumphs over night.
he tune "Ratisbon" is of German origin and
first published in 1815. It is learned easily
l is in a good range for juniors' voices.
Healey Willan's setting of this hymn (MZM)
kes a fine anthem for combined adult and
ior choirs.

*Rejoice, Ye Pure in Heart*

*e Methodist Hymnal,* No. 358; *Singing Wor-
p,* No. 6.

The Angelican rector Edward H. Plumptre
ote these verses for a choir festival held in
55 at England's Peterborough Cathedral.
e Bible text on which the hymn is based is
lms 20:5. In the first stanza the author re-
s to the most important of Christian symbols,
cross of Christ. Both the text and the tune
vigorous and have a universal appeal to
iors.

## Developing Beautiful Tone

s the tone quality of your juniors somewhat
athy or harsh, rather than the clear, pure
nd you would desire?

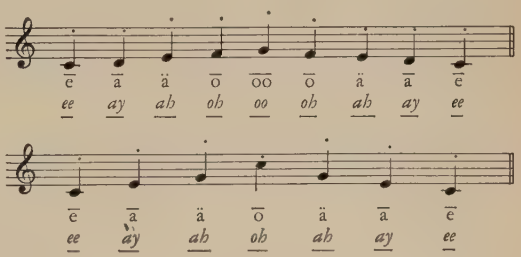
Boys and girls need to vocalize regularly to
rease the clarity of their tone, to improve
ir vocal flexibility and to acquire precision
their singing.

One prerequisite for achieving beautiful tone
good rehearsal posture. "Singing posture"
ans leaning slightly forward from the back
the chair, with chest up, back straight, and
t flat on the floor. Juniors will need to sit in
airs that allow them to place both feet on
e floor.

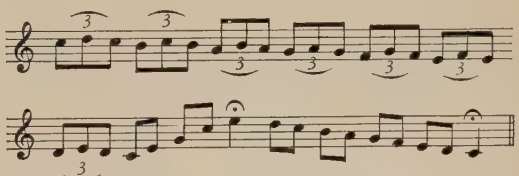
Jane Marshall, in her book *We Sing to Learn*
G $0.75), has a delightful round to encourage
rrect singing posture.

With good singing posture juniors will de-
lop better breath control. Air should not be
cked in in an unnatural way. If the director
s proper breathing techniques—spread back
nd open throat, to allow air to enter the lungs
little need be said to the boys and girls; they
ill imitate!

Juniors should sing a variety of brief vocal exercises, such as the first five steps of the scale, and arpeggios, both legato and staccato, using pure vowel sounds. Staccato singing on different vowel sounds helps eliminate breathy, fuzzy tone quality. For example:



Repeat each of above, moving upward by half steps.

The junior's flexibility may be increased through this intriguing vocal exercise:

Sing "pa" on each note; repeat, using "ta," "la" and "fa"

Consistent and correct vocalizing will increase the range of the junior's voice, and in time he should be able to vocalize over a range of two-and-one-half octaves, from *G* or *A* below middle *C* to high *C*.

## Anthem Collections

*The Morning Star Choir Book* (MZM $1.35), compiled and edited by Paul Thomas, is a fine collection of twenty-seven anthems for advanced juniors. Most of the selections are unison or two-part; one number calls for two instruments —flutes or recorders, oboes or violins. The texts are from the Bible, from the great hymnody of the church or from Christian liturgy.

*Anthems for Junior Choristers* (MZQ $0.75) contains six delightful anthems by Austin C. Lovelace. For unison and two-part choirs, all are easily singable and tastefully harmonized.

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rs. Alford is director of children's work and choirs, irst Methodist Church, Glendale, California.

by Dorothea M. Queen

## CREATIVE LISTENING—PART II

During the weeks that we had experimented with sounds in the primary department, I had brought some of my favorite records to church school to play for the children's listening time. The children offered to bring some of their favorites too, so we had some delightful sharing experiences. Interest in listening grew steadily. Care was taken to choose appropriate moments for this and to keep it all within a limited time. We were careful to use a recording purposefully, being sure it strengthened the total plan for the day. We kept our record player in good condition. Sometimes we used part of a record, and then we checked to be sure we knew exactly where to begin and where to stop. Preparation for listening to each record was a regular initial step, and appropriate follow-up was always considered. We realized how important our own attitudes were. Each worker agreed to participate in listening time with the children.

There was something emerging from this activity that was becoming increasingly evident —the real need for a record library in our church school. This need has been realized for some time in our public schools. In recent years, however, more and more leaders in the field of religious education have been seeing the values of fine recordings in the church school curriculum. Here and there over our country can be found the beginnings of libraries of good recordings where alert church school leaders and directors of music are working co-operatively for higher standards of music in Christian education.

I spent several evenings working out some of my ideas on paper and then took them to Mr. Manning, our director of music. We discussed an over-all plan for the entire church school, realizing that a library of this type needs to be built very carefully and gradually with many needs in mind. The curriculum, the age-level differences, the evaluation of the recording itself and, of course, the expense involved were some of the factors to be considered.

A record library committee was set up by the commission on education. Since the primary age level was my particular field of interest, I was asked to submit my suggestions. This was not a simple task. It carried a unique responsibility, for I realized that the standards set at this early impressionable age might well be the standards operative for the entire lifetime. Just as tastes for certain foods are developed, the taste for good music needs cultivation in order for growth to take place. What a rare privilege this afforded me! It was for the *Church* that Bach, Handel and Mendelssohn wrote the greatest music the world has ever known. Their names, along with Beethoven, Mozart, Schumann, Schubert and Weber appear in *The Methodist Hymnal.* There were spirituals, folksongs, parts of great symphonies, string quartets, oratorios, 'cello, harp, piano, guitar, recorder and flute compositions to choose from.

The task was exciting and challenging, especially as I considered the ways that these masterpieces could be utilized in the program of our department. Records can be used in many different ways. The creative teacher will find these ways and realize joyous benefits not only for the children but also for herself as she plans carefully and prayerfully. Recordings may be used effectively in worship services as preludes, offertories and interludes. Attitudes and moods may be stimulated by a slow movement of a symphony or with an organ interlude. Rhythmic movements, both joyous and meditative, are provoked through records. Songs may be taught and illustrated. Other creative activities, such as painting, drawing and modeling, may be motivated effectively with a wise choice of recordings. Then sometimes listening for just the sheer pleasure of listening is sufficient reason for their use!

I divided my list into five categories. I knew it was just a beginning, but we had to start somewhere. The resources were so abundant that any creative, sensitive teacher could do the same and develop an equally worthwhile list. I used Schwann's "Long Playing Record Catalog" (W. Schwann, Inc., 137 Newbury Street, Boston 16, Mass.), considered the most complete record inventory available.

### RECORDINGS FOR WORSHIP SERVICES (Preludes, Offertories, Interludes, Postludes)

Bach: *Music of Jubilee,* E. Power Biggs, organ with orchestra, Columbia ML4435, $4.98.

Beethoven: *Symphony No. 6 in F,* op. 68 (Pastorale), "Andante con moto," Columbia ML4828, $4.98.

Barber: *Adagio for Strings;* Vaughan Williams: *Greensleeves,* Columbia ML5187, $4.98.

CORDINGS FOR RHYTHMIC MOVEMENTS

llak: "The Clock"; Dvorak: "Valse Gracieuse"; Schumann: "Papillons" from *Rhythmic Activities,* Volume III, RCA Victor E73, $4.98.

oussy: "The Snow Is Dancing" from *Children's Corner Suite;* Tschaikowsky: *Nutcracker Suite,* RCA Victor LM9023, $4.98.

CORDINGS FOR TEACHING SONGS AND ILLUSTRATING LESSON MATERIALS

*Joyous Song,* Records 2, 3, 4, Follet Publishing Company, RA1, $5.30.

*rough the Year,* Geneva Records (WP), $2.75.

*e World I Live In,* Geneva Records (WP), $2.75.

CORDINGS FROM OTHER CULTURES

*usic of the World's Peoples,* 4 volumes. Folkways FE4504/7. Each volume of 2-12" records, $11.90.

INDIAN AMERICANS

*rth American Indian Dances,* Folkways 6510, $5.95.

*tay, Navajo Singer,* Canyon 6160, $4.20.

*ngs and Dances of Great Lakes Indians,* Folkways 4003, $5.95.

AFRICA

*rican Music,* Folkways 8852, $5.95.

*lk Music of Western Congo,* Folkways 4427, $5.95.

*rican and Afro-American Drums,* Folkways 4502, 2-12", $11.90 for set.

*lu Songs from the Cameroons,* Folkways 4451, $5.95

HAITI

*ums of Haiti,* Folkways 4403, $5.95.

ISRAEL

*lk Music of Palestine,* Folkways 4408, $5.95.

*illel and Aviva—Songs,* Folkways 6847, $4.25.

*illel and Aviva—Shepherd and Others,* Folkways 6841, $4.25.

*ngs From the Bible,* Folkways 6842, $4.25

CHINA

*Chinese Classical Music by Wei Chung Loh,* Lyrichord LL72, $4.98.

INDIA

*Sounds of India,* Columbia WL119, $4.98.

*Folk Music,* Folkways 4409, $5.95.

RUSSIA

*Folk Music of USSR Middle East,* Folkways 6916, $4.25.

*Through Russia in Song and Dance,* Bruno BR50048, $3.98.

SOUTHEAST ASIA

*Music of Southeast Asia* (recorded in Burma, Malaya, Thailand, Viet Nam, Laos, South China), Folkways 4423, $5.95.

RECORDINGS FOR USE WITH RELATED ARTS

(PAINTING, DRAWING, CLAY)

Griffes: "White Peacock" from *Roman Sketches,* op. 7, Decca 8573, $3.98.

Tschaikowsky: *Sleeping Beauty, Nutcracker Suite,* Columbia ML4729, $4.98.

Sibelius: *Swan of Tuonela, Finlandia;* Grieg: *Peer Gynt Suite,* No. 1, Columbia ML5181, $4.98.

Wagner: *Siegfried Idyll;* Mussorgsky: *Pictures at an Exhibition,* Decca 9782, $4.98.

PRIMARIES

SUGGESTED READING

Snyder, Alice: *Creating Music With Children* (MJ) $2.50.

Morsch, Vivian: *The Use of Music in Christian Education* (WP) $3.00.

Sheehy, Emma: *Children Discover Music and Dance* (HH) $5.75.

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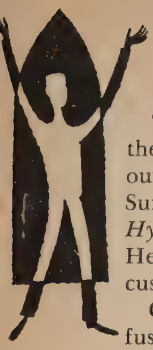
Mrs. Queen is director of children's work, New York East Conference board of education.



# MUSIC IN THE MYF

BY PHILIP R. DIETTERICH

"I can't sing! Besides, I don't know any of the songs in that hymnal," said George during our evening fellowship. Fortunately, the next Sunday we began a study of *The Methodist Hymnal* led by Mr. Wood, the music director. He explained the table of contents and discussed the over-all arrangement of the hymnal.

George was amazed! He had always been confused because the "title" of each hymn wasn't printed above it. Topical divisions, subdivisions and names of tunes puzzled him.

Mr. Wood turned to page 690 and discussed the Index of First Lines of Hymns. He asked us to count the hymns we knew and to choose a favorite. Using the first lines index we looked for the number of our hymn and turned to it. Half of us selected hymns from the "Songs of Salvation" section. George chose "I've Found a Friend" (241).

"Hymns that use 'I's' and 'me's' dwell too much on our own personal experiences," said Mr. Wood. "We need to sing hymns using 'we's' that deal with Christian aspirations and common experiences of the group and hymns which employ 'Thou,' 'Thee' and 'they,' the more objective references. Let's look at hymn No. 60."

We read the first stanza aloud several times until we understood the words and knew where the natural accents and groupings were.

"I asked John to bring his trumpet," Mr. Wood said, "and now I'd like him to play the first line of the tune."

John played well, and the tune sounded fine. Then we sang with John, but instead of words we sang "lah" on every note. That was fun! We sat up straight and took a good breath in order to sing the entire line. After we had sung it twice, Mr. Wood said, "Good. Now you know the first two lines!"

"Gee," said George. "We've learned two lines and only studied one! That wasn't too bad. Let's try some more."

John played the third line, and we repeated it with "lah." We did the same with line four. Then we put lines three and four together, finally singing the whole tune to John's accompaniment. Next Mr. Wood asked us to speak the words in the rhythm of the tune while John played. It sounded funny, but it helped.

"Now I think we're ready to join the hymn and hymn tune, but first let me read a part of John Wesley's fourth rule for singing. 'Sing lustily and with good courage. Beware of singing as if you were half dead, or half asleep; but lift up your voice with strength.' "

Then we sang, and we really sang well! Mr. Wood was pleased. "That's exactly the kind of singing John Wesley wanted. I've mimeographed his Rules for Singing so that each of you may have them. His seventh rule says, 'Above all sing spiritually, Have an eye to God in every word you sing. Aim at pleasing Him more than yourself, or any other creature. In order to do this attend strictly to the sense of what you sing, and see that your heart is not carried away with the sound, but offered to God continually; . . .'"

As Mr. Wood left our meeting, he said, "I hope you'll finish learning 'Praise to the Lord' and continue to explore your hymnal. I'll be glad to help you, but why don't you put people like John to work? John is a good trumpeter, and whenever you want to learn the tune of a hymn that may be pitched a little high for your group, like the one we have been learning this evening, ask John to play it on his trumpet. This places the tune one whole step lower."

After Mr. Wood left we decided we had been missing a lot and determined to do something about it. Our Christian Faith chairman took responsibility for developing our knowledge of hymns and of the hymnal as a worship resource. She appointed a committee, and they decided that our group should learn at least fifteen hymns each year. Using books such as *Our Hymnody* and *Hymn Tune Names* by Robert Guy McCutchan (AP) they mimeographed a brief article about each hymn. We enjoyed learning about the hymn authors and hymn-tune composers. Hymns had more meaning when we studied their historical setting and knew why they were written.

We soon found that hymns were chosen to meet specific needs. Our singing was no longer a meaningless exercise; we were learning that singing could contribute to intellectual and spiritual growth. Each person in our group was building resources for worship. Hymn singing has become the most important musical endeavor in our MYF, and by creating our own hymns we are learning to express our religious convictions.

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Mr. Dietterich is minister of music, Trinity Methodist Church, Youngstown, Ohio.

BY ROBERT E. BLISS

Often part-time directors do not thoroughly plan their music programs. The usual excuse is that they don't have time. One way the director with limited hours can save time and also provide a better music program is to plan the year's music in advance. Thus the director knows each week what he must work on in rehearsal. Advance planning insures longer periods of time in which to study the music, resulting in a more sensitive interpretation. There is also less chance of overlooking days of special church emphasis other than the big holidays.

Many ministers have their sermon subjects selected in advance and are happy to give them to the choir director so that they may plan a unified service worship. If the minister does not work in ance, the liturgical church calendar pro- es guidance in the selection of anthems. The t non-liturgical church celebrates major ons of the church year, so the director who ows the church calendar has some basis for selection of music. This planning also serves check to insure that too much music of one e or period is not used during the year. ere are many guides, such as *The Choir- ster's Workbook* (AV $2.00), to help in this nning.

A well-planned rehearsal is the basis for any rthwhile program, and what better way of ing a well-planned rehearsal than having a ll-thought-out program? A little extra time ring the summer spent in planning saves ny hours of work later.

Choirs are not the only part of a good music gram. Truly a major portion of time is ent in rehearsing the choirs of the church, t the congregation should not be omitted m the training program. Everyone should have opportunity for growth in the ministry of music.

A person without sufficient training in church music during childhood is handicapped in appreciating its meaning and in full participation. The director must help overcome this lack of training. Under general leadership of the pastor and direction of the musician a system should be worked out for the musical education of everyone in the church. Even a part-time director with the help of an earnest pastor can accomplish excellent results.

There are many ways in which such a program can be developed. The congregation should be exposed to suitable church music and should learn the purpose of music in worship. Mid-week or Sunday evening services provide ideal opportunities to talk about music in worship. Church fellowship hours may serve as times for teaching new hymns. Teacher training groups and church school classes provide additional opportunities for learning about church music.

The business world has proved the fact that it pays to advertise. Church music must be advertised too. One way to keep the congregation in touch with the music program is to have a choir representative on the program of social functions in the church. The music director himself cannot be present for every meeting; however, in the adult choir there are usually persons from many organizations in the church. These people, in providing music for their groups, serve as goodwill ambassadors for the choir and have opportunity to serve as soloists.

What about the musical training of the choir? Can they be properly educated musically at rehearsals only? Yes and no. Naturally there is some music education during rehearsals, but additional opportunities are necessary to stimulate adequate growth. Many choirs disband during the summer months; at least more leisure time is available. The director should take advantage of this to organize additional training sessions, such as voice and sight-singing classes. These may meet only every other week, but they will afford time for specific training not possible during the regular winter schedule. If the choir continues through the summer, use time normally spent working on cantatas and special programs for technical training sessions. Such training will help your music program by developing better singers of those already enrolled and will serve as a training ground for prospective choir members.

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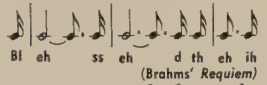
r. Bliss is director of music, Highland Terrace thodist Church, San Antonio, Texas.

by Lloyd Pfautsch

# CHORAL TEC

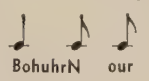
Most amateur singers do not understand the relation of initial consonants to rhythm. Any deviation from the correct duration and articulation of initial consonants can distort and disrupt rhythmic precision. Initial consonants should be sung as follows:



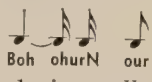
(Brahms' *Requiem*)

The voiced dental *D* can be produced correctly as a separate consonant before the voiced dental *TH* but only with a difficult movement of the tongue and the danger of an extra vowel (*uh*) between *D* and *TH*. This may be overcome by placing the tip of the tongue against the upper teeth in the *TH* position and momentarily stopping the flow of air (imploding the *D*) before going on to the *TH* sound. Rhythmic accuracy and precision are by-products when the *BL* and *TH* are sung as indicated. Many groups fail to recognize as the cause of their rhythmic problems improper placement of initial consonants.

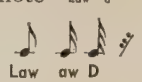
A related factor in faulty rhythm is the tendency to move to medial consonants too quickly. While this practice is not disastrous in the cases of some voiced consonants with long duration potential (*M, N, Z* and *V*), it is full of pitfalls in other voiced consonants of shorter duration (*B, D* and *G*). The same is true of unvoiced consonants. Contrast *S, F* and unvoiced *TH* with *T, P* and *K*. Consider the sibilant *S* in "blessed." If it is added too early, a lengthy hissing sound is heard plus a tendency to rush on the "ed" syllable; if too late, the duration is too short and the unaccented second syllable is unduly stressed. Consider the *N* in "borne." This also must not be added too early even though it is a voiced consonant. Many choirs sing it in this manner:




This gives the consonant *N* a full eighth note duration. A more correct movement would be:




In so doing, I ask my choir to reiterate the *OH* vowel sound mentally (although I have them do it vocally in rehearsal) before they move to the second half of the diphthong. This eliminates the danger of too much *N*, secures rhythmic flow and adds to the emotional intensity of the word. The problem also appears in "Lord, Bow Thine Ear." "Lord" is often sung as if related to an eighth note instead of to a quarter note. Rhythmic accuracy is thus related to precise articulation of medial

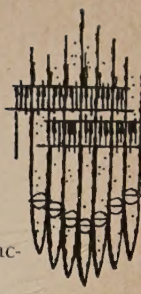



consonants but is dependent on correct duration of vowel sounds. Rehearse vowel sounds alone to underline the rhythmic problem and help correct it. The response "Hear Our Prayer, O Lord" presents a similar problem. It is often sung: *Hih-R ah-R preh-R, oh-oo Law-R-D*. Such incorrect singing of consonants and vowels encourages the insertion of the American *R* as a consonant where no consonant should be heard. Phonetically the consonant *R* does not sound as such in these words. Here is a very common speech fault that becomes accentuated when sung. The other extreme is: *Hih-uh ahoouh preh-uh,* etc. While this is utilized in stage diction and is often useful in solo singing, when applied in choral work it produces an affected sound in the diphthong. Correctly produced, the lips should be rounded slightly to form *uhr* as in "earth" with the tongue in an *ih* or *eh* position. The diphthong *EHUHR* presents this most obviously. One sings an *EH* vowel and merely rounds the lips to create the *UHR* sound. Note what is required to sing *EHUH*. The tongue and mandible drop to a position requiring far greater and more radically divergent movement from the initial *EH* than when *EHUHR* is sung.

Final consonants play a great role in rhythmic precision. Years of adjudication and careful listening have convinced me that they present the greatest problem to choral groups. They are either completely overlooked or added too early with correct articulation appearing all too infrequently. General rules to follow are these: 1) When followed by a rest, add the consonant on the beat to which the rest is assigned.

2) If a voiced consonant, exercise care when other voice or accompaniment parts move on, providing chordal change. Since voicing the consonant reiterates the preceding chord, a clash with the harmonic movement and rhythm results. Guard against too early addition. All final consonants must be added at the last fraction of a second in relation

(*Continued on page 44*)



by V. Earle Copes

# ORGAN

Last month we dealt with finger substitution l finger glissando as two aids to legato play-. One further study, which combines the o technics, is suggested.

Place right thumb on *c* an octave above mid- *c*; third finger on *e* and fifth finger on *a*. wer wrist and prepare thumb to play *b* nat- l. Raise wrist quickly, playing *b* with thumb , *d* natural with second finger and *g* natural h fourth finger simultaneously. Substitute rd finger for second and fifth for fourth ile holding the chord. Lower wrist, prepare mb to play *a* natural and continue through- t the octave. Practice in reverse motion by dowing procedures for thumb glissando and ger substitution previously described. Also actice left hand. Move slowly at first, always king sure that new notes sound simultane- sly and that all three parts are perfectly gato.

Two other means of acquiring perfect legato e important. Consider first the technic of ossing fingers over and under each other. To velop this facility, practice as follows:

Place thumb and fourth finger of right hand middle *c* and *e* respectively; then play *d* and with fingers 2 and 5, connecting the new notes rfectly legato with the old. Turn thumb un- r second finger and fourth over fifth to play and *g*. Continue throughout the octave. The me scale should be practiced with fingers 2 nd 4, 3 and 5, as well as 1 and 3, 2 and 4. actice each hand both ascending and descend- g. Fingers 1 and 4, 2 and 5 may also be used practice scales in fourths (*c* and *f* moving to and *g*, etc.). Similar exercises involving all ajor, minor and chromatic scales should be hearsed until dexterity is acquired.

Remember the principle: longer fingers go wer and in front of shorter ones; shorter ngers go under and behind longer ones.

One other technic for legato playing is qually essential: assisting one hand with the ther. All too frequently organ music is printed n the page so that a given passage at first ap- ears all but impossible to play. Music editors nd typographers seldom take into account the practical problem of dividing up the score according to its playability.

On the other hand, organists, particularly young students, seem strangely bound by some artificial mandate directing that everything printed on the top staff should be played with the right hand and everything on the second, with the left hand. Especially is this true of hymns, which are divided quite logically because of voice parts, two to each staff. When the organist begins to divide up parts between his two hands, rarely should he accept as his guide the arrangement of notes on the printed page. Rather, he should study carefully the musical patterns as these relate to fingering and relative hand positions.

It is not uncommon to find a young student enthusiastically struggling with a difficult passage with his right hand and feet while his left hand either rests idly in his lap or sustains a sequence of single, tied whole notes. Occasionally this may be necessary, but far more often it is possible to simplify the task of the right hand by playing a note or series of notes with the left while it still sustains the tied whole notes. This is particularly true of passages including a series of consecutive sixths, such as are frequent in the accompaniment to Handel's *Messiah*. By playing just a single note in a series of four sixteenths, for example, the left thumb can sometimes greatly simplify an otherwise complex or nearly impossible passage.

It is of utmost importance that organists look at the music from a practical viewpoint, asking "How can I play this passage most efficiently, using *both* hands (and feet) to greatest advantage?"

Economy of motion (hence, economy of energy) and matters of co-ordination should also be taken into account, as these, too, affect the ease with which a given passage is learned and executed. For example, momentary assistance to the right hand by the left might create a problem in co-ordination that would outweigh the difficulty of playing the passage entirely with the right hand. Thus, each student must decide for himself the method by which he can master a given passage with the greatest economy of time and energy.

Next month we will discuss the various systems of pedal technic and the advantages and weaknesses of each. Meanwhile, practice diligently!

# A GOOD IDEA!

BY JOSEPH SCHREIBER

In order to improve church music in the city of Louisville, an idea was conceived by a group of Methodist church musicians to build a basic library of good church music and make it available to all Methodist churches in the area. St. Paul Church agreed to house the library and to permit its director of music to organize and promote the project. All the interested churches were assessed according to their size, and our first annual budget amounted to approximately $1,200.

There is so much duplication in church music libraries that it seemed practical to combine the efforts of several churches and make the central library one of outstanding quality, as well as one that would be comprehensive and usable by all the churches, large and small.

Objectives of the library are: (1) To improve the quality of music used in Methodist churches. (2) To provide a wide variety of music for Methodist choirs. (3) To aid choir directors in self-improvement through frequent clinics, discussions and lectures. (4) To operate as a nonprofit organization for the procurement of music.

Many directors of music confess that since they do not have full time to devote to their respective churches it is of great value to have much of the labor of selecting and ordering music done for them, at the same time enabling them to have a better quality of music and a much larger quantity to select from.

As Methodist church musicians we should be vitally concerned with the role played by our choir repertoire in achieving the purposes of the church. Repertoire must of necessity be chosen specifically for each congregation, but there is a great wealth of literature that might be considered basic for all church choirs. The church should keep up with trends in music just as it must keep up in other fields. An appropriate anthem a decade ago may not suffice for today's needs. Publishers continually issue new material, and a fresh setting of the same text is often beneficial.

It is obvious that the choirmaster must select music that his choir can handle and that his congregation will understand. We do not expect a church unaccustomed to Palestrina to grasp the singular beauty of his compositions upon a first hearing, but after a reasonable period of preparation for the finer motets and anthems most congregations are able to appreciate a rich musical diet.

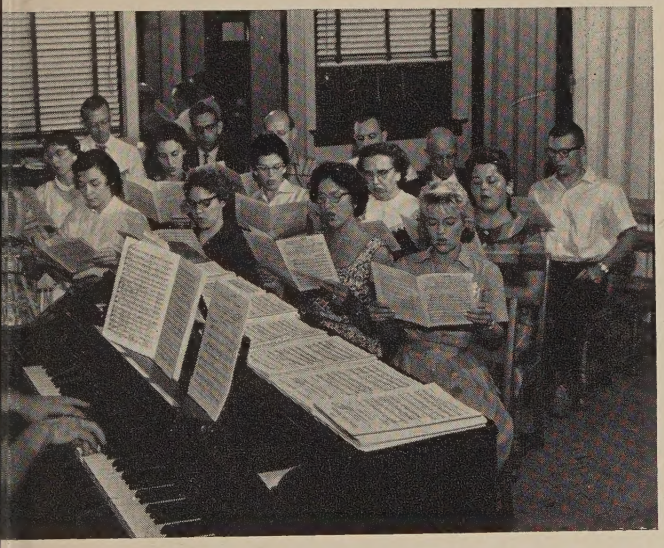
Much of the music published today is beneath the dignity of the church. It is theatrical and purely aesthetic, and often the text is questionable. Dean George Howerton of the Northwestern University School of Music has said that church music should be selected with three things in mind: (1) The music should give satisfaction to the director; (2) the choir should learn from the piece being taught and (3) the congregation should be able to grasp and appreciate its beauty and its meaning.

The people in our churches today are expecting more from their choirs than ever before. Current changes in church architecture and technical advances in the design of our musical instruments indicate that people desire and are striving for perfection. Television and radio bring into our homes professionally trained singing groups (not always singing the best music) that make the church choir seem something to be ashamed of. We must meet this challenge with a co-operative spirit and a willingness to work diligently at our task or resign ourselves to losing this wonderful heritage that is ours. Robert Bridges wrote: ". . . If we consider and ask ourselves what sort of music we should wish to hear on entering a church, we should

MUSIC MINISTRY invites its readers to submit manuscri describing "Good Ideas." If you have an idea that has prov successful in your church and that would be helpful to othe why not share it through these pages? Manuscripts will purchased at the usual rates.

surely, in describing our ideal, say first of all that it must be something different from what is heard elsewhere; that it should be a sacred music, devoted to its purpose, a music whose peace should still passion, whose dignity should strengthen our faith, whose unquestioned beauty should find a home in our hearts to cheer us in life and death; a music worthy of the fair temples in which we meet, and of the holy words of our Liturgy; a music whose expression of the mystery of things unseen never allowed any trifling motive to ruffle the sanctity of its reserve." [1]

The Methodist Choir Library in Louisville now incorporates thirteen churches. One of the directors wrote to me recently: "Speaking as a choir director in one of the younger churches, it is indeed a privilege and joy to have an opportunity to express my thanks for the Methodist Choir Library. The interest of our choir members has been a definite testimony of their appreciation for the higher type, better quality music to which we have access. It is difficult for newer churches with small budgets to be able to present fine music. So often the standard is lowered to cut costs. The MCL has had a most gratifying influence on our entire congregation and choir. We consider ourselves most fortunate to be a part of such an organization."

Since the beginning of our project we have held regular monthly sessions to read through new music in the library and to acquaint all of the members with our aims and purposes. Each director is urged to bring people from his choir or music committee in order to help them feel closely involved in the project. Such topics as how to recruit singers, how to teach a new anthem and when to introduce a new style of writing to the choir are discussed.

Already there are fifty-six anthems in the library, representing these composers: Bach, Mozart, Samuel Wesley, Thiman, Titcomb, Geoffrey and Martin Shaw, Purcell, T. Matthews, Farrant, Oldroyd, Lovelace and many other fine writers. The music is catalogued according to the church year, and anthems for each of the main seasons are included. Fifty copies of each anthem are put in stock so that a given anthem may be used by several churches at the same time.

One of our aims is to provide the Methodist musician in this community an opportunity to learn and to grow in appreciation of the wealth of good material available and to learn how to teach it to his choir. Last spring the library sponsored a workshop conducted by Dr. Austin C. Lovelace. More than twenty churches were represented at this conference. The St. Paul choir acted as demonstration group, and all in attendance agreed that more events of this nature would be most profitable.

"What is most needed is a sense of responsibility, and that, not so much to the worshippers as to the Worshipped. Only the best is good enough for God, and only the best will bring a right response from the people. Second-rate music can make only an imperfect and unsatisfactory appeal: that which is undignified cannot call forth dignity; that which is ugly cannot appeal to a sense of beauty; but that which is simple and good appeals to the best in everyone." [2] It was in this spirit that our Methodist Choir Library was born, and it shall remain in that spirit.

Mr. Schreiber is director of

[1] Robert Bridges: *Collected Essays*, XXII. Reprinted by permission of Oxford University Press, copyright owners.

[2] From *Music at the Parish Church* by John Auton and Patrick Wild. Reprinted by permission of Oxford University Press, copyright owners.

## Examining the Medium

(*Continued from page 5*)

Reformation movement: "I intend to supply German psalms or religious songs, so that the Word of God may live among the people also in music form."

The singular purpose then of music in our churches when associated with words is to make text more meaningful and more enduring to our consciousness. It is thus that music serves to edify the people and to provide a means to glorify God. It is unparalleled as a tool of Christian education and as a medium of communion with God.

Music may function also as an effective means of evangelism, and evangelism should be a concern of every leader in church music.

You may have read in the magazine *Together* the story "Singing for the Lord." [3] This article cited the example of a church that grew from an attendance of fifty to a membership of five hundred through the effective ministry of a choir program.

According to *The Methodist Fact Book* (1960), in the year 1958 only sixty-three per cent of the total national population in the United States held church memberships, and an average of only forty-nine per cent of the adult population attended church each Sunday. These facts offer a real challenge to the church musician, for music affords a highly effective means of extending our outreach.

What is music in relation to the church? It is certainly a solace to the afflicted. It is an aesthetic stimulant that can ennoble, cleanse and uplift man's spirit. It is a tremendously effective agent to help worship involve the intellectual, emotional and physical participation of the worshiper. It is a bridge of communion between the finite world in which we live and the infinite of which we are aware but cannot know. It is a means of evangelism, reaching many who would not otherwise be brought under the church's influence. Most important, it is a means of enhancing texts that reveal God to both singer and listener.

If we believe this about the medium with which we work, if we face its possible importance and its potential, then we must feel it imperative to make our musical preparations to deal more effectively with the real essentials in the cause we serve, and we will find ourselves involved in one of the finest enterprises of life —contributing to the spiritual development of our fellowmen.

[3] *Together*. March, 1959.

## Fanfare!

Did you ever wonder just how music was actually printed? Publisher Alison Demarest (Canyon Press) presents an enlightening feature in next month's MUSIC MINISTRY. And Cyril Dorsett offers a fascinating biographical sketch of *Isaac Watts, Sweet Singer of The Church.* Choral Conductor for the biennial NaFOMM conference in San Diego will be introduced, and an enlarged music service will be announced by Cokesbury! Charles Fisher continues his series of "examinations" and Nancy White Thomas has a special message to ministers in *A Word Fitly Spoken.*

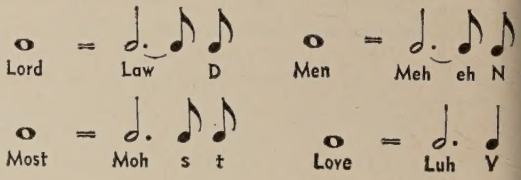
The Music Folio offers George Lynn's excellent two-part mixed choir arrangement of *The Strife Is O'er; Praise to Our God* arranged by Lawrence Curry; the stirring hymn-anthem *God of Might* by Lloyd Pfautsch and *Sing Ye to the Lord* by Everett Titcomb. Organists will appreciate the selection from *The Church Modes* by Camil Van Hulse.

All this, plus a timely bonus, *Spring Tonic for Choristers,* awaits you next month in MUSIC MINISTRY.

## Choral Technics

(*Continued from page 40*)

not only to the note value to which the syllable is assigned but also to the duration required by the consonant to sound:

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Dr. Pfautsch is professor of Sacred Music and director of choral activities, Southern Methodist University.